

I, PENCIL

我，铅笔

**我的铅笔呢
展览与作品
关于展览
艺术家们**

A Pencil of My Own

**Exhibition &
Works**

**Round-Table
Discussion**

Artists

我的铅笔呢？

蒋岳红

或许是因为艺术与生活的边界正在无限趋近的缘故，由物及人和由人推己，也成了我在观看许多作品之时已经预设的逻辑。正如我在初见这些艺术家们的作品之后，内心犯着嘀咕的是：我的铅笔呢？

这些艺术家用他们的铅笔做着他们想要去做的事。

A Pencil of My Own

Jiang Yuehong

Perhaps it is because the border between art and life is quickly disappearing, as people are defined through objects and we ourselves are defined through others, I have been given a new lens through which to view art. When I first saw the pieces exhibited here, the voice in my head asked: what is a pencil to me?

These artists have taken up their pencils to tell us things.

My first impression of Hu Liu's pieces was just rows of black shadows of flowers. But up close to the fine details, moving into the graceful twists of the shadow, one is transported back to a certain familiar fragrance of summer evenings. Here, these flowers are blooming one by one before my eyes. Hu Liu says that she wants to convey the first few minutes of evening, when the light fades and our vision is heightened—the moment the colors vanish is when those tiny details emerge. We see the flowers pouring from the pencil in her hand as

最早见到胡柳的作品，起初只会觉得那是一枚又一枚空留暗影的栀子花。凑到近前细端详，花影绰约之处，你会仿佛回到了闻得到栀子花香的夏日傍晚。在我的印象中，栀子花的香味是和着夏夜习风一起来的。终于，这些栀子花会一朵一朵眼见着绽放在那里。胡柳说她想要传达出来的是人们在傍晚时分中，因为暗夜的缘故会变得更灵敏的视觉经验——色彩的隐退之时恰是细节微妙丰富之处。她用手中铅笔去呈现的同时也沉迷游走其间，便有了一直还在继续作着的“识物卡片”、“杂花册”、“星空”和“山水”系列。然而，醉心于此之前的起因是当年大学时中国画系并不愉快的一段学习经历：执意要用自己的方式去试探如何可以尽可能的画出轻净极致的笔触，却不曾想到老师竟然会用橡皮去擦掉自己的画，痕迹了无。就是为了不会再遭遇这样的手脚，胡柳选择了尽其可能地画重画黑。不曾想，尽释前嫌之后，是另一种别开生面的表达方式，再不曾离手。

当初，我对作品《中华 6B》方案本身动机的兴趣要远胜过它可能呈现的结果。郭建安想要分别消耗一支、两支和三支中华 6B 铅笔的笔芯来画一个正方形，以铅笔芯的消耗殆尽来宣示作品的完成。“方”的从无到有与铅笔的从有到无，从实物到图像的转化，再加上名为“中华 6B”的提示意味，明知其间有很大的跨度，但还

her mind wanders in those moments, giving us “Flashcards”, “Bouquet”, “Star of the Air” and “Scenery” series. Her particular style of drawing comes from an experience while studying Chinese painting at university: when she was striving to make every line and stroke clear and accurate, she was dismayed that her teacher would use an eraser to eliminate all traces of what was drawn. In response to this sleight of hand, Hu Liu chose to draw with the heaviest and blackest strokes that she could. She never imagined that once she got over her dismay, she might become

attached to her new artistic style.

When I first saw the proposal for Wu Jian'an's “Zhonghua 6B”, my mind took me to all sorts of possible outcomes. Wu Jian'an planned to use up one, then two, and finally three 6B Zhonghua pencils to draw three squares, and only when the lead was used up would the piece be definitively finished. A “square” from nothing to something and a pencil from something to nothing, the transformation from concrete object to image, and the simplicity of the name “Zhonghua 6B”. Obviously, this work could take us to many different places,

是会让我会想到马格里特的那件《这不是一只烟斗》。虽然艺术家曾经的阐述会更更多地集中在劳作本身的有效和无效上，但是如何定义无意义和有意义，注定都避不开消耗。消耗是否一定意味着生产呢？

在英国求学期间，曾凭借扎实的素描功力得到过肯定的姜培源，回国的第一次亮相是“复印件”系列的铅笔素描作品。对于中外名画印刷品的复印效果的真切描摹，费时费力，“乱假”也“乱真”。在我看来的确有着观念和形式的契合，有关图像复制和传播的指涉隐约地碰触着我们在视觉文化经验中遭遇的尴尬。两年多国内艺术生活的经验，也让艺术家萌生了许多新的艺术选择的想法。他选择直接用铅笔将从潘家园买回来的油画作品“罩黑”。这一类油画是按流水线程序完成的，被艺术家们称作“行活”的“商品画”，无一例外地甜俗鲜亮。用铅笔罩过之后的画面，的确是格调尽变。相比艺术家自己以前的绘画方式，这是否意味着是一种更快捷的艺术生产方式？

but my first thought is of Magritte's "The Treachery of Images (This is Not a Pipe)". Even though the artist's original explanation of the piece focused on the limits of the effectiveness of the labor itself, no matter how we define what is significant, consumption is inevitable. Does consumption definitely imply production?

Throughout Jiang Peiyuan's studies in England, he learned to be an artist using his technical skills. When he came back to China he began exploring the idea of original images with his "Photocopy" series. Copying famous works of art requires time and energy to make "good copies" as opposed to "bad copies". I feel like in the exacting duplication of form and

shape, there is a reference to image production and dissemination that touches upon our cultural challenges in visual appreciation. More than two years of working as an artist in China has changed many of Jiang Peiyuan's artistic choices. For this exhibition, he used a pencil on a purchased oil painting, a commercial painting mass-produced by "painter-workers". The canvas undergoes a remarkable transformation after being covered with pencil marks. When compared to his previous style, what does this imply about the efficiency of art production? Fang Liefeng, Li Meng and Jiang Di all studied experimental art during university, though all with very different outcomes. Fang Liefeng's "Plain Mirror" and "Reflection" series run one into

方列丰、李萌和姜迪大学时期都接受过实验艺术系的训练，三人作品旨趣各不同。从《素镜》到《反光》，其实是一件作品，不妨可以读解为方列丰本人素描实践的一个形式。其作品来自他在教授素描时有感于习画者中常见光影理解中的“失误”。以自身近乎推向极致的素描实践来表达自己对于素描教习的反思，是一种尝试。李萌的作品试图用自己的方式来记录某种过程，将同一个时间段中的声音，心情和行为与内容剥离，徒留下一些形式：不间断的线条，文字形式记录的对话。这一切对于观众而言，都只是一个谜面，如何进入，恐怕只有基于自身的经历去想象了。姜迪执著于要用铅笔去完成他自己的笔墨，用一种累加的笔触去摹写的是另一种一挥而就的形态。他真的打算借此来指示中国艺术教育中对待西方体系介入的暧昧状态。维纳斯石膏像上的笔迹抑或还是一种暧昧？

孟柏伸的作品有着对意识形态和个人历史经验很强的关注和自觉。无论是盲文的“圣经”体现出的有关触摸与禁止触摸之间的双关意图，还是放大的经书条形码，都

another; we can see it as a form of Fang Liefeng's style. These pieces have their origins in his experience teaching sketching and the "mistakes" often seen in students' understanding of light and shadow. Here he uses his mastery of drawing to express his misgivings about the rules that govern it. Li Meng's works record a personal process, recording simultaneously sound, action and state of mind, and ignoring any content objectives, leaving only random forms: a line here, a few words there. This, for the viewers, becomes a riddle: how does one participate in a work of art? Perhaps one can only use personal experience. Jiang Di uses pencils to create a visual deception, strokes upon strokes becoming something entirely

different. He really wants to point out the conflicted feelings towards western art in Chinese art education—Chinese ink splashes on the Venus de Milo as a kind of ambivalence.

Meng Baishen's pieces are rooted in a certain ideology and personal experience. The tension between 'touch' and 'no touch' in the Braille "Bible", and the enlarged barcodes for books of scripture all silently yet emphatically point out to the viewers our tendency to slide over things without really seeing them. This exacting dedication to fine detail reflects our own inescapable perplexity, as Liu Wentao's pieces also do. What his pieces reveal is the elimination of trivial everyday matters and the meticulous distancing

会将我们在日常生活中已经淡化思考的问题以一种静默的视觉方式强势的提示给观看者。“苦行”背后也寓示着我们避之不去的惑。相较而言，同样是曾习版画选择“苦行”的刘文涛，作品里流露而出的却是对于日常琐碎的消解和刻意抽身而外，当形式成为内容本身的时候，“苦行”真的会成为静修吗？

邬建安在《中华 6B》认定纸被铅笔划破，作品就会失败。而张新军的《作品 2 号》，看起来恰恰是针锋相对，截然相反的另一个极端：他要做的就是要将纸划破为止。纸只有被铅笔划破，作品才会成立。细究其间，他的表达与其对于绘画概念的推行有着千丝万缕的关联，纸只有被划破，才会显现出隐藏在纸里的空间。纸其实从来都不是一个平面。无论是一张纸，还是一沓纸，张新军在反反复复中，一遍遍去确认和发掘的都是同一个事实：绘画从来都是可以重新定义的。他在展览现场制作完成的《2B 铅笔》，利用光给出条件，提点出我们有关物质的形影虚实关系所曾经给定的预设都是值得再三思量，找到新解的。

那么，我的铅笔呢？我知道有关铅笔的任何言说都会津津有味，因为它的小，也因为它的大。

of himself from himself. When this obsession becomes the content itself, will “exacting detail” become “asceticism”?

Wu Jian'an found while creating “Zhonghua 6B” that if the pencil slices through the paper, the artwork is ruined. Zhang Xinjun's “Work No. 2” determines exactly the opposite: his goal is to slash the paper again and again. Only when the paper is cut open can the piece become whole; can the space hiding within the paper emerge. Paper is not just a flat surface, no matter whether it is one piece of paper

or a stack of paper. Zhang Xinjun, repetitively, obsessively confirms and explores one fact: ‘drawing’ can always be redefined. His “Pencil 2B” is defined by light and shadows, and challenges our preconceived notions about the relationship between form and shadow, forces us to consider again and find a new understanding.

So, I ask, what are pencils to me? What would I do with a pencil? The subject is wide open before us, tiny yet gigantic.

我，鉛筆

1, Pencil

策展人 蔣岳紅 焦雪雁

Curators Jiang Yuehong Jiao Xueyan

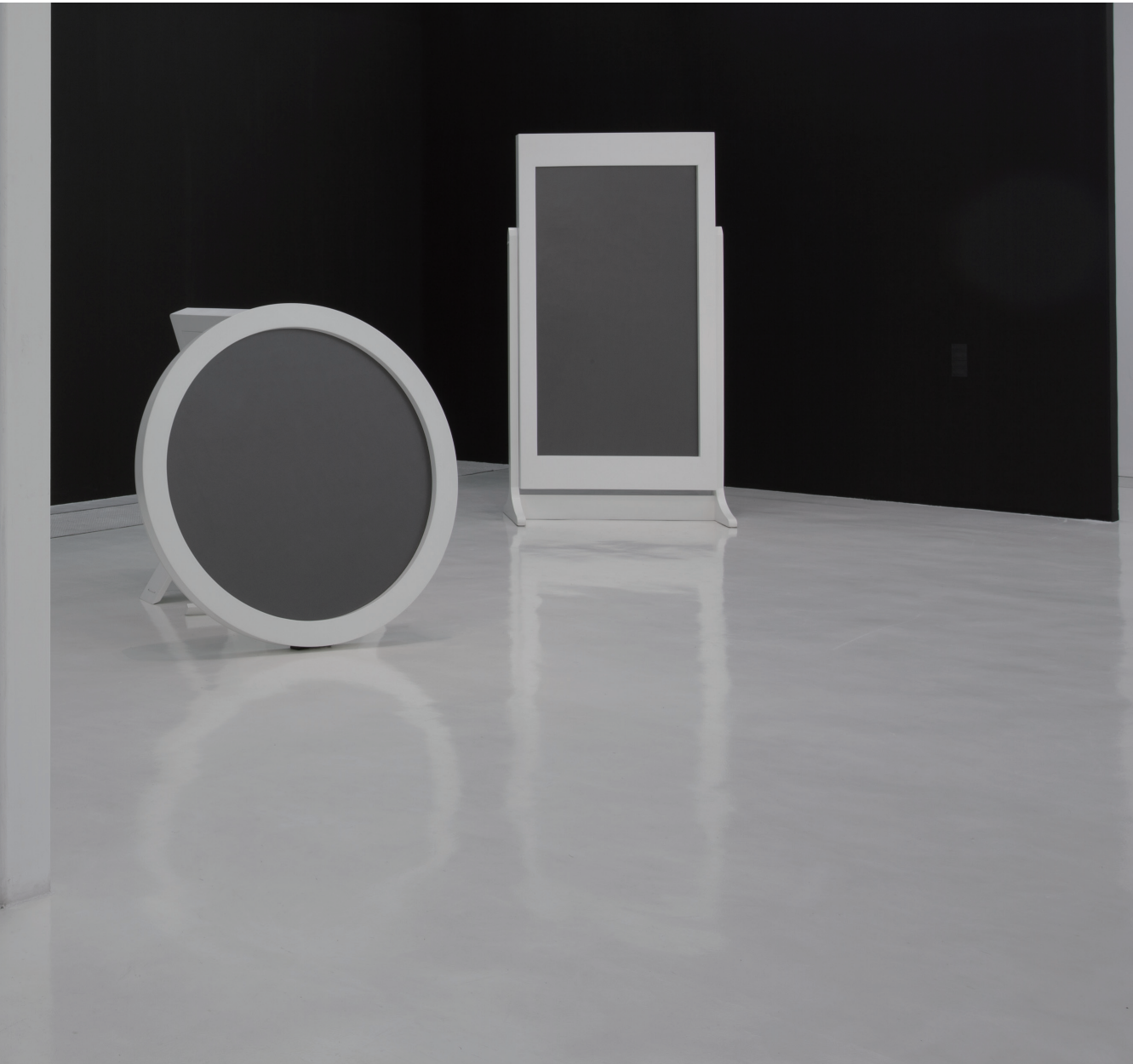
方列丰 胡柳 姜迪 姜培源 李萌 刘文涛 孟柏

Fang Liefeng Hu Liu Jiang Di Jiang Peiyuan Li Meng

孟柏伸 邬建安 张新军
Li Meng Liu Wentao Meng Baishen Wu Jian'an Zhang Xinjun











素镜之三：方镜 Plain Mirror III: Square mirror

方列丰 Fang Liefeng

铅笔、画纸，木材 Pencil Drawing paper Wood

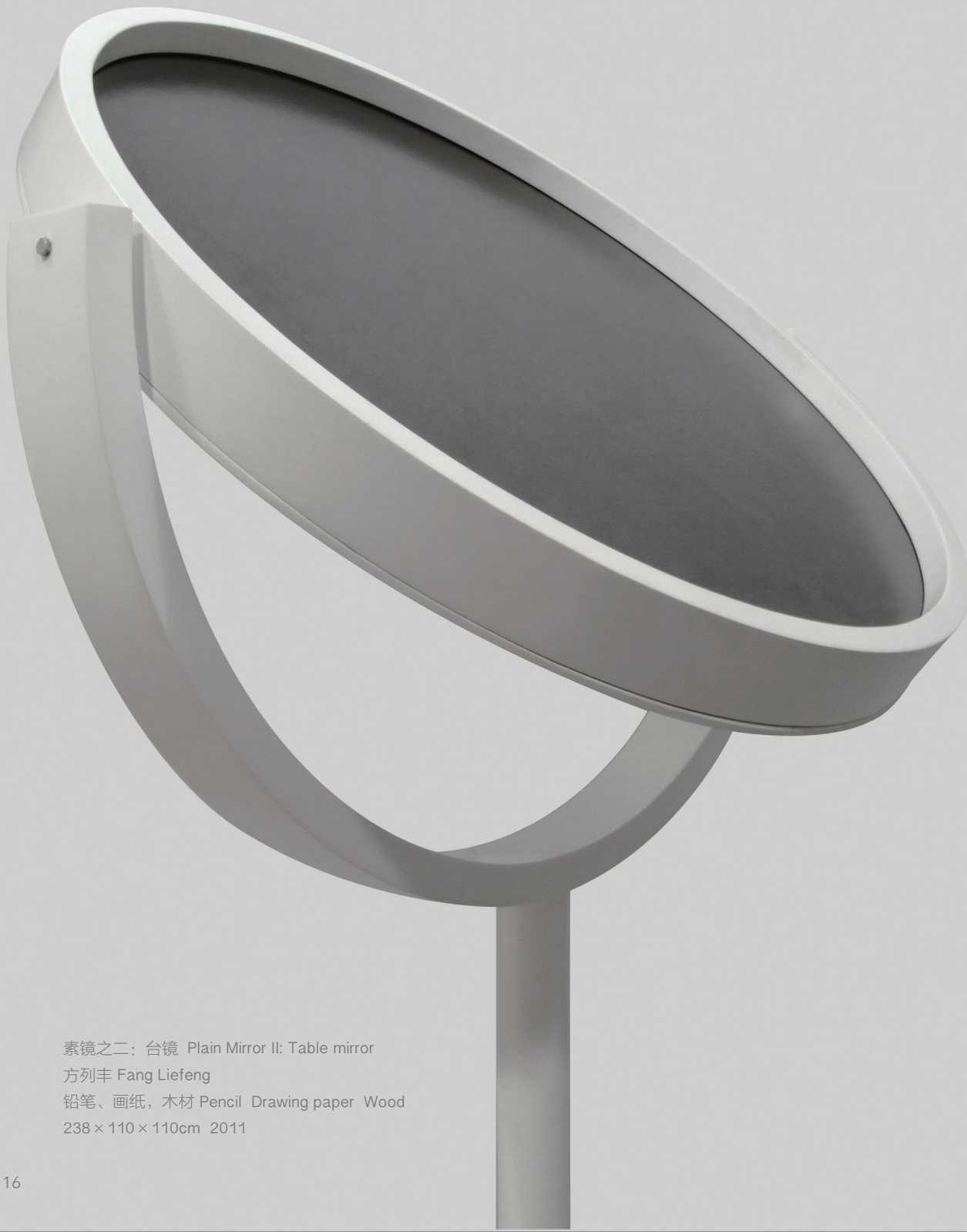
138 × 118 × 10cm 2011

素镜之四：圆镜 Plain Mirror IV: Round mirror

方列丰 Fang Liefeng

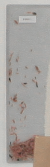
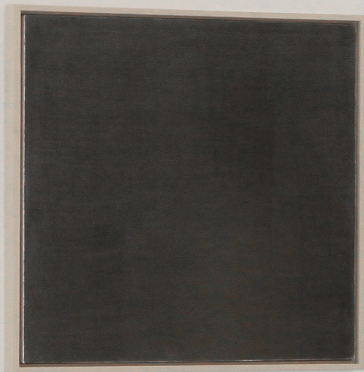
铅笔、画纸，木材 Pencil Drawing paper Wood

138 × 138 × 10cm 2011



素镜之二：台镜 Plain Mirror II: Table mirror
方列丰 Fang Liefeng
铅笔、画纸，木材 Pencil Drawing paper Wood
238 × 110 × 110cm 2011



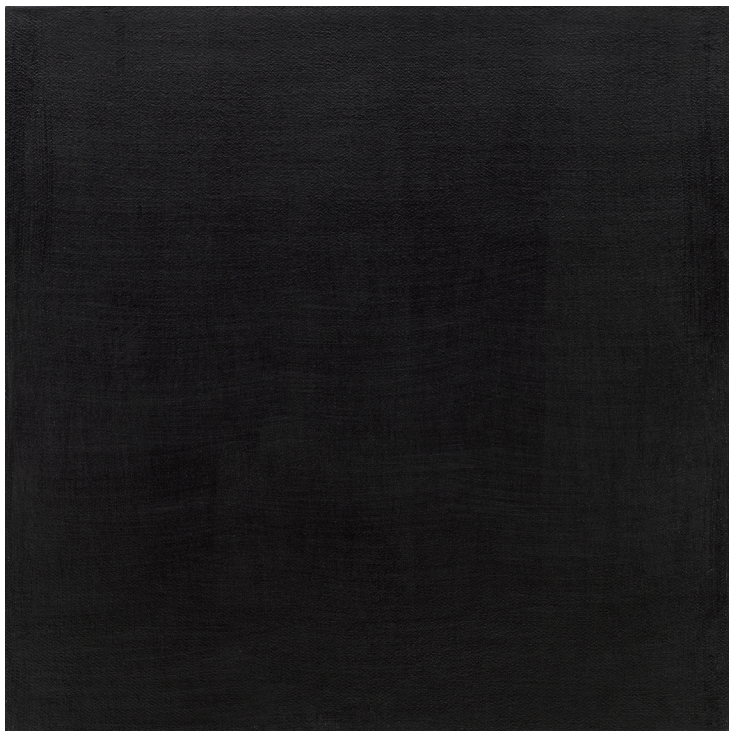


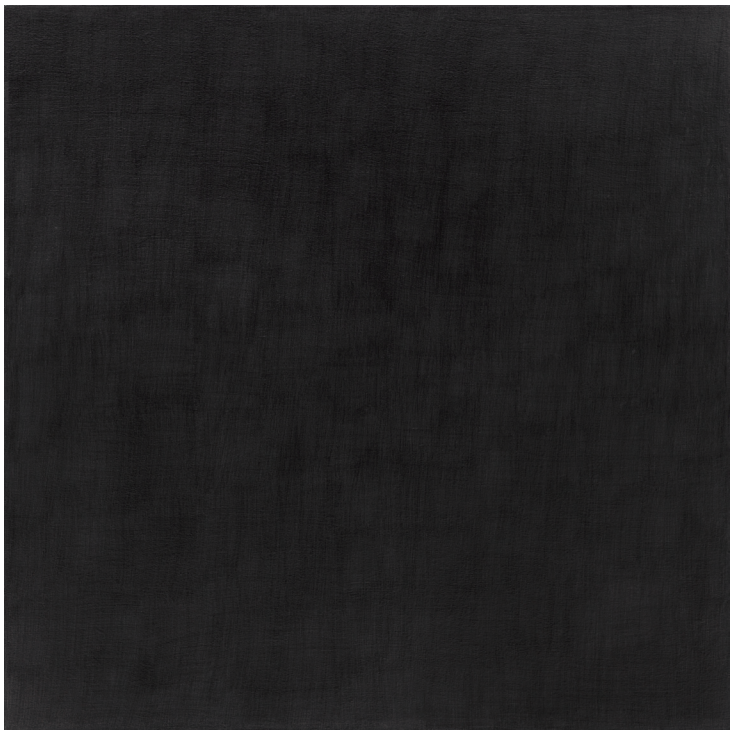


中华 6B-6B × 1 China 6B-6B × 1 / 中华 6B-6B × 2 China 6B-6B × 2 / 中华 6B-6B × 3 China 6B-6B × 3

邬建安 Wu Jian'an

6B 铅笔、素描纸 6B Pencil, Paper 66 × 66cm 2007





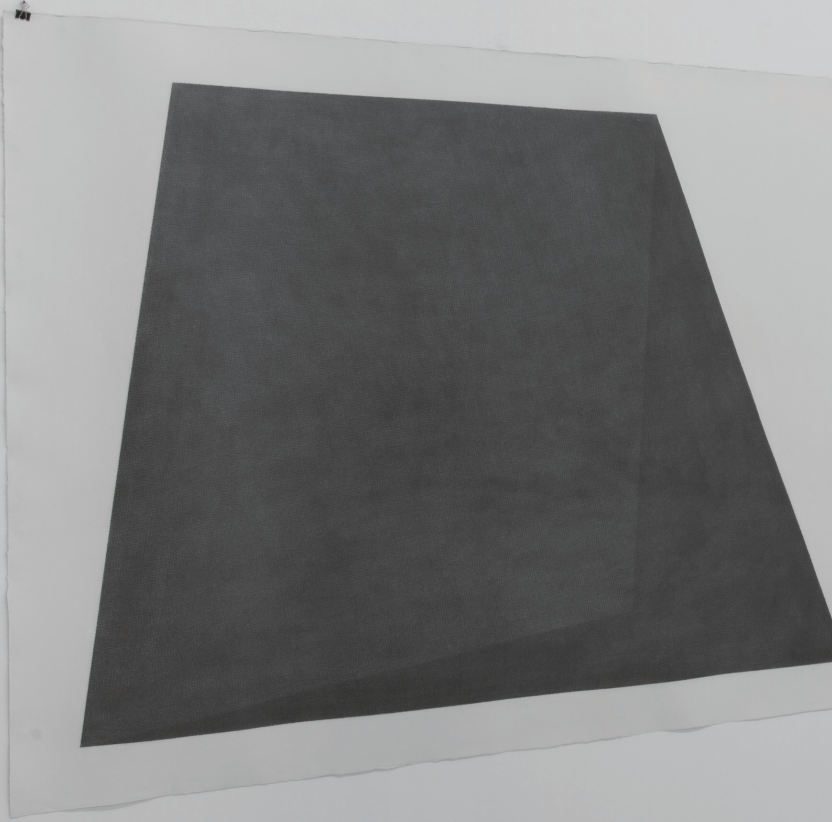
脸 Face

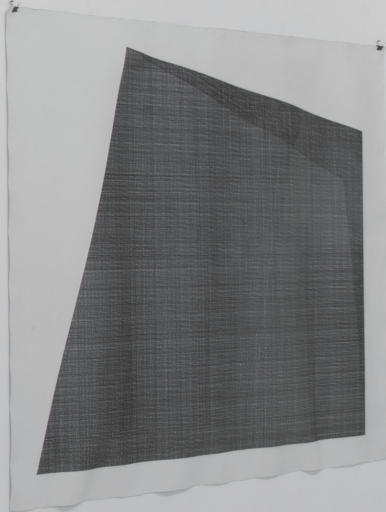
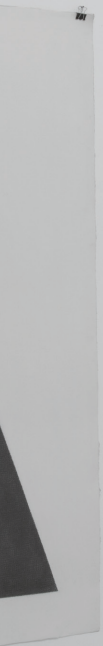
邬建安 Wu Jian'an

纸本铅笔 Pencil on Paper 150 × 120cm 2011









无题 Untitled

刘文涛 Liu Wentao

纸上铅笔 Pencil on Paper 150 × 200cm 2007

无题 Untitled

刘文涛 Liu Wentao

纸上铅笔 Pencil on Paper 100 × 120cm 2007











水仙 1 / 2 / 3 Narcissus I / II / III

胡柳 Hu Liu

纸本铅笔 Pencil on Paper 160 × 104cm 2005





梔子 Cape Jasmine

胡柳 Hu Liu

纸本铅笔 Pencil on Paper 19 × 25.5cm × 36 2005

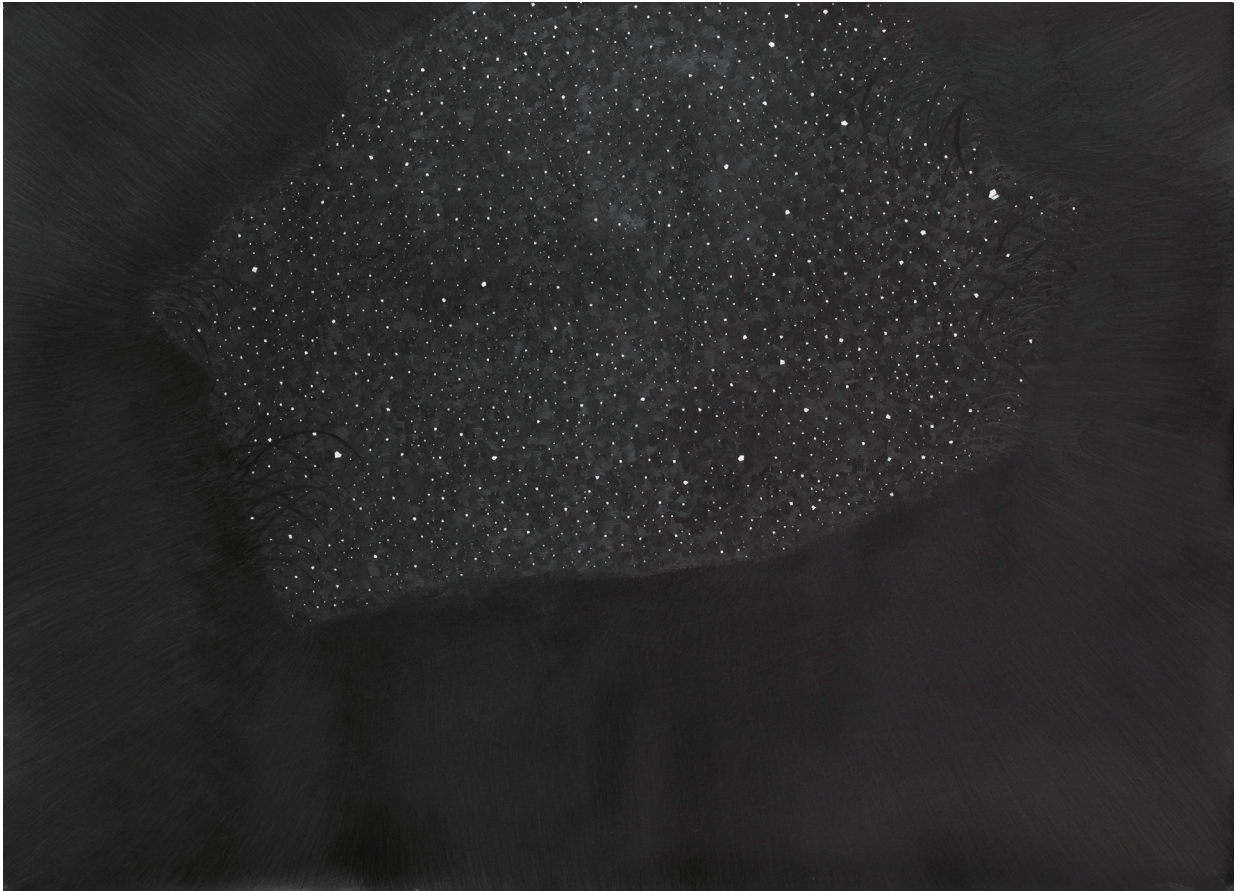




星空 Star of The Air

胡柳 Hu Liu

纸本铅笔 Pencil on Paper 80 × 110cm 2012



Circle 01

姜培源 Jiang Peiyuan

现成油画, 铅笔 Oil Painting, Pencil 50 × 60cm 2012



Circle 02

姜培源 Jiang Peiyuan

现成油画，铅笔 Oil Painting, Pencil 50 × 60cm 2012



Oval 02

姜培源 Jiang Peiyuan

现成油画, 铅笔 Oil Painting, Pencil 60 × 50cm 2012



Square 01

姜培源 Jiang Peiyuan

现成油画，铅笔 Oil Painting, Pencil 50 × 60cm 2012

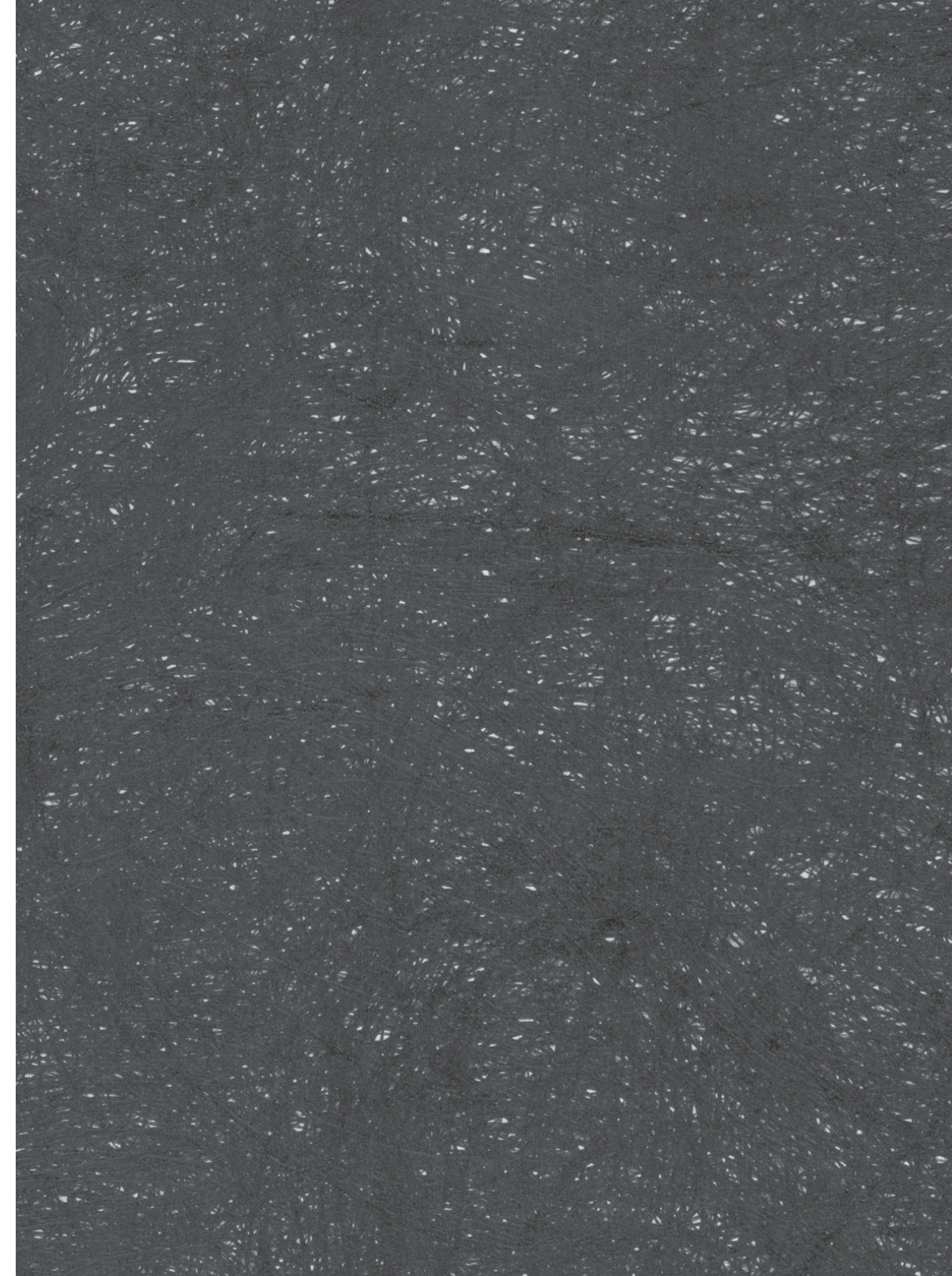


12 个小时，两个世界 A 12 Hours, Two Worlds A

李萌 Li Meng

纸上铅笔 Pencil on Paper 106 × 74cm 2006





12 个小时，两个世界 B 12 Tours, Two Worlds B

李萌 Li Meng

纸上喷绘 Printed Paper 106 × 74cm 2006



还有你这一支，这支笔是用一天吗我用个中共根，十六根了呢嘿，这不
不算嘛今天周末哎从周一开始到周末一共五天加起来之后是十五张然后线粘上呢最好
还有S形的，哈哈，我都不知道要画什么好，挑一挑，
我也不知是为什么，从这
没买会挑着所以，我们明也可以吗你们姐也可以是吗可是我们都没有啊每个明都可以的
的我，我主要是我不想玩儿游戏这跟游戏有什么关系

画反面，呵呵，好像火车票到于是，火车票挺贵的，没有拆会
会给你钱的，我奖学金就当生活费花了，呵呵，都当生活费了，我妈说没有
我都是半斤，我有时候看着非里也老打不上，老打，
喜欢，暖暖的那种感觉挺好的，什么，暖暖的那种感觉挺好的也
也没有，可不知道怎么回事就显胖呢显胖啊因为上衣吧
瘦了，上衣好紧啊我总觉得，这就是，这就是短款，这是W的吧，
瘦吧，觉得很久不见

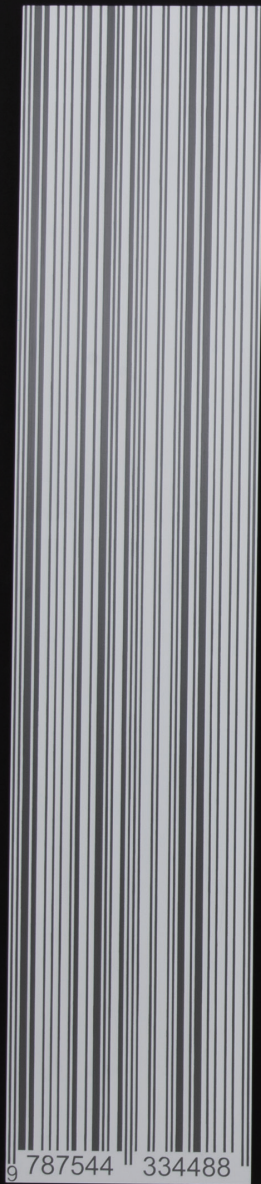
悲观主义者的花，我怎么感觉，
呵呵，推回一天都飞了相信吗，不嫌烦啊，不烦啊，
画出来会有这么大的声音出来，你晚饭吃了
会，好多带点儿麻烦得回家嘛，带那么多我都累死了，呵呵，
那个东西留下来切下来还挺好玩的，那你今天早上六点多就起了，
天还在准备上课，哈哈哈哈哈

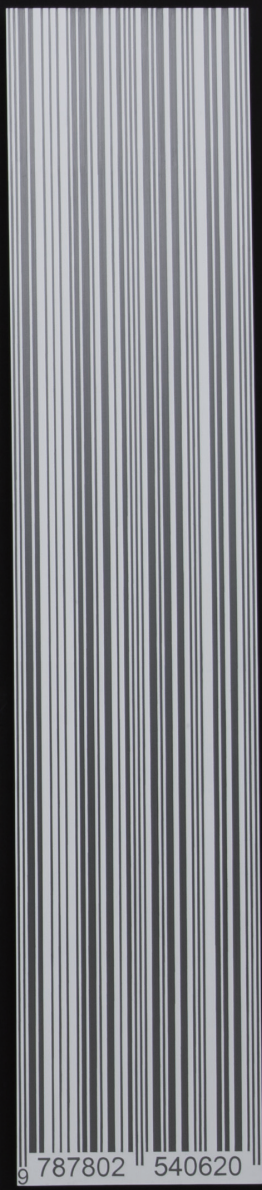
可能会很肥的，不应该是吧，缺
我觉得是一样的，不然哪有这么多这么好，可他
陕北，陕北是不是特便宜啊，陕北跟陕西溜得远吗，陕北，他在陕西的北部所以叫陕北
见不着哈哈，我们厚该，我们在北边，就
的吧哪里有水都可以水深的啊，他那块儿缺水不是吧，缺水

经变 Experience of Transformation

孟柏伸 Meng Baishen

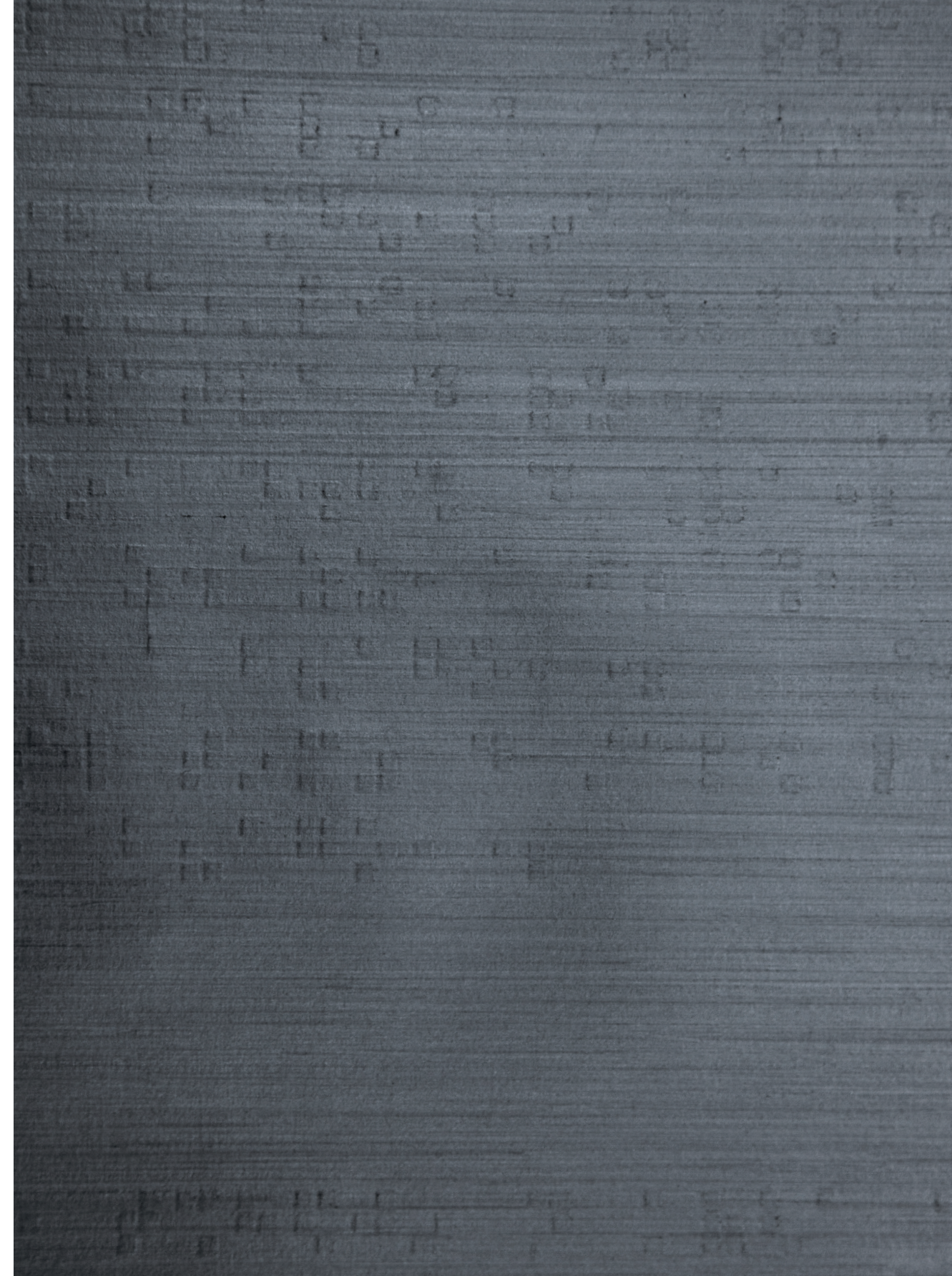
铝塑板, 纸上铅笔 Aluminum Composite Panel Pencil on Paper 240 × 50cm × 4 2012





盲经之圣经 Three Character Classic of Braille
孟柏伸 Meng Baishen
纸上铅笔 Pencil on Paper 240 × 1000cm 2008





本体蔓延 Body Spread

孟柏伸 Meng Baishen

铅芯 尺寸可变 The Lead core Variable size 2012





墨阴维纳斯 Ink on Venus

姜迪 Jiang Di

石膏, 铅笔 Plaster, Pencil 220 × 63 × 60cm 2012









无心插柳柳成荫 Success Comes Serendipitously

姜迪 Jiang Di

纸本铅笔 Pencil on Paper 70 × 170cm 2011







2B 铅笔 Pencil 2B

张新军 Zhang Xinjun

铅笔, 亚克力板, 灯 尺寸可变 Pencil, Acrylic plate, Light Variable size 2012



作品 2 号 Work No.2

张新军 Zhang Xinjun

纸, 铅笔 Paper Pencil 100 × 80cm 2012





“我，铅笔”展览讨论

时 间：2012.8.11 晚 8 点

地 点：偏锋新艺术空间

参与者：方列丰、胡柳、姜迪、姜培源、蒋岳红、焦雪雁、李峰
李萌、刘文涛、孟柏伸、王新友、邬建安、张新军

整 理：焦雪雁

“I, Pencil” Exhibition Round-Table Discussion

Time: August 11, 2012, 8pm

Place: PIFO New Art Gallery

Participants: Fang Liefeng, Hu Liu, Jiang Di, Jiang Peiyuan, Jiang Yuehong, Jiao Xueyan, Li Feng,
Li Meng, Liu Wentao, Meng Baishen, Wang Xinyou, Wu Jian'an, Zhang Xinjun

Editor: Jiao Xueyan

重新回到铅笔物质本身，挖掘它的潜能

蒋岳红：这次展览主题是“铅笔”，你们对铅笔的理解是什么？

郭建安：我有好多要说的，但是千头万绪，一时总结不好。铅笔其实我觉得是挺有意思的一个话题，我们现在用的铅笔出现在 19 世纪。这种工具对中国来说就是一个洋玩意，不是中国传统里面有的东西，为什么要使用这样的东西来制作图像，为什么要用这种工具来做一些事情，它有它非常复杂的原因。刨掉我们画素描的这个历史不谈，我们谈铅笔，它跟许许多多的图纸发生关系，今天实际上我们工程建设，社会的城市系统建设，有许多的设计都来自这个工具，那这个背后就非常有趣了。它为什么是这样的一种工具，因为这种工具好修改，它画上的线条很清晰准确，同时它好修改。这个特点是其它工具所不具备的，比如我们用毛笔、墨汁，它没法改。它其实是一个很小的工具，但是小工具出现之后，给这个社会，给这个世界带来的

*Returning to the essence of “pencils”,
and discovering their hidden potential*

Jiang Yuehong: The theme of this exhibition is “pencils”. How do you understand this theme?

Guo Jian'an: There's a lot I want to say but I'm having trouble putting it in order. I think “pencils” is an interesting subject. The pencils we use today originated in the 19th century, and for Chinese, these are foreign objects. So why do we use this tool to create images? The reason is complicated. Beyond just simple drawing, pencils have a special relationship with paper: engineering, urban planning, and design

is all done originates with this tool, which puts it in an interesting context. What is it about pencils that's so interesting? With pencils it's easy to make changes; its lines are clear and accurate, but at the same time, you can revise them. This is a quality that previous tools didn't have, for example, with brushes and ink, there's no way to change what you've done.

Pencils are small things, but the contributions they've made to society and the world have been extremely large. If we go back farther and talk about the relationship between pencils and drawing, pencils and painting, I

改变是非常非常巨大的。再往后说，就是谈到铅笔跟素描的关系，铅笔跟绘画的关系，我想也和铅笔能够做成工程图纸的主题工具逻辑相同。为什么？因为我们刚开始学画画的时候，画不准。就一张纸画好几遍，你能通过多次的修改把它完成。这个实际上对于绘图者来说，或者作为绘画来说，对于如何完成一件作品，或者是如何完成一个图像的小项目，起到了一个类似于电脑里面 Ctrl+J 的功能。你拿铅笔画这个东西不慌，大不了我擦了重新画。你拿根铅笔，这时我必须配一个橡皮，非常便宜的东西，拿根铅笔如果不拿橡皮，也行，我们画素描的没带橡皮，弄片纸在那蹭，这里面其实它都是把你做图像，或者做绘画的很多非常基础的、非常基本的一种感觉，一种想象力塑造起来。

姜培源：对我来讲，铅笔是一种非常传统非常简单又特别容易操控的素描材料，我最近的作品也一直在讨论关于素描和绘画的关系，就是 Drawing 和 Painting 之间的关系。

think it's the same logic as pencils being used as a tool for engineering. Why? Because when you start learning how to draw, you aren't very good. You draw and erase, draw and erase, and in this way get better. It's like drawing's equivalent of Photoshop's Ctrl+J. When you draw with a pencil you don't get nervous--if it isn't right you can erase it and try again. Even if you don't have an eraser, it's ok. If you're sketching but didn't bring an eraser, take a piece of paper and rub it out. This is sketching's most basic, most fundamental sense and source of imagination.

Jiang Peiyuan: To me, pencils are

a very traditional and simple sketch medium, but also extremely easy to manipulate. My latest pieces all examine the relationship between drawing and painting.

Fang Liefeng: Our earliest memories of pencils are of those of our childhoods, doodling and practicing our letters. But over time, what we learn by studying art is a system of aesthetics; what is ignored is the pencil's inherent attributes and potential in terms of expression. What motivates my creation is stripping away the layer of excess value that is put on art, returning to the original object, and attempting to

方列丰: 铅笔的初始记忆会将我们引回到童年时汉字练习和涂鸦绘画的经验。但自学习西方传统绘画至今, 铅笔带来的体验和认知主要由这套美学体系带出来的, 久而久之成为习惯。它带来的问题是我们忽略了作为原材料铅笔的属性和它在表现力上的可能性, 而过多的关注铅笔背后成熟的知识体系。我的创作动机是, 剥夺它这层附加的价值, 重新回到物质本身来, 试图挖掘它的潜能。

李萌: 铅笔是我非常熟悉的工具。上小学之前, 就开始用它写字、涂鸦。高中和大学练习素描、速写也都是用的铅笔。铅笔很方便, 我总是随身带着, 久而久之, 我就养成了随手在纸上画的习惯。我在纸上随手画的, 往往不是某个具体形象, 而只是一些不规则的线。而这些抛开具体形象的线条, 更直接地传达了我内在的情感。

张新军: 我喜欢铅笔跟纸这种朴素的气质, 对于我来说, 尺子的使用有一定的约束性。它们只是我通过媒介的一种表达的方式。我更注重材料本身的物理性。

姜迪: 铅笔在我这里, 我觉得它的功能性是方便且易修改的一种工具, 我用起来非

discover its potential.

Li Meng: The pencil is a tool I'm extremely familiar with. Before I even started school, I was using pencils to write and doodle. In high school and college I practiced drawing with a pencil. Pencils are very convenient—I always carry one with me, and over time I've developed a habit of drawing on scraps of paper whenever I feel like it. This doodling doesn't take on any specific form, but these random lines that ignore concrete forms manage to express more directly my inner feelings.

Zhang Xinjun: I like the plain and simple

feeling of a pencil on a piece of paper. The use of rulers has restrictions—it is just using a medium as a means of expression. I want to experience the physical aspects of the medium itself.

Jiang Di: The pencil's best function is that it's convenient and easy to erase. You can just pick it up whenever you want and draw something. Another thing is, with any kind of art form, the first step is usually done with a pencil, for example, initial ideas and sketches. At least, that's my experience. So, pencils are both convenient and practical, and have a wide range of uses. The pencil is a humble object, but its inherent

常便捷，随手就可以拿起来画东西。再有一点就是个人觉得任何一种艺术作品的形成，它最早期的工作基本是要用铅笔来完成的，比如前期的想法和方案，都要用铅笔来做一些草稿，这点也是我的个人经历。就是说铅笔是一个既便捷又实用，然后用途又比较广泛的东西。铅笔的功能性并不强大，但其本身起到的作用是非常强大的，跟艺术是密不可分的。

胡柳：对我来讲首先显然是大家都讲到那种情感上的东西，从小到现在我们一直延续在使用，和它相处的时间与频率，比任何其它的工具都要长。渐渐地它就变成了一种类似于“身体”一样的工具。有点像剑客手里的剑，剑客和剑终为一体。另外就是在这个过程里面，铅笔的气质是比较朴素的，没有什么多余的，拿起来就可以去画，虽然它很纤细，但是它可以幻化出很大的能量。

孟柏伸：对我来说，简单、亲切、熟悉，对它的属性特别了解，它和纸结合以后就成了一种回归原初的绘画材料，似乎在返璞归真。儿时的第一个涂鸦应该就是用铅笔

function is both great and inseparable from art.

Hu Liu: What is striking to me is that everyone has talked about this from an emotional standpoint. From the time we were little we've been using pencils, so we've had a longer relationship with it than with any other tool. It's almost become one with us. It's kind of like the sword in the hand of a fencer—sword and swordsman are one. Another thing is the pencil's simplicity. There's nothing superfluous about it, you just pick it up and you can draw. It's a small, slender thing, but it has the potential for great transformation.

Meng Baishen: For me, it's about simplicity, closeness, and familiarity. Once it comes together with the paper it becomes a kind of original drawing medium, like returning to a natural state. My first childhood doodling was done with a pencil: at that time, we didn't have any other types of writing materials in my home, just a small pencil. The first time I began to draw on an unused scrap of white paper I began to use drawing as a kind of dialogue with this world, and the rest is history.

Jiang Yuehong: We've just spoken about your feelings toward pencils. In

完成的，那时候其他的笔在我的家庭条件是不允许的，只有一个小铅笔头，一只没有颜色的笔，在一张白色的或有空闲的纸上，便开始了初次碰及绘画，开始了用绘画与这个世界做着某种沟通，直到今天，对我来说是这样的。

蒋岳红：刚才谈到你们对铅笔的一个理解。你们作品呈现出来的面貌，我可能大概只是看到了一个表象，所以我想知道后边是什么？

姜培源：目前考虑的还会延用现成品，然后结合铅笔去做东西，具体我还得想一下，可能会有一些改变，大概应该是在现成油画上用铅笔来加工。

方列丰：我在教美术考前班，点评作业时，面对成排的素描习作。我一次次地想，为什么要让他们去画这样的造型——静物、人像等，它已经成为学生自我表达的障碍。这样的美术培养，不是艺术的初衷，所以我就做了一个实验，作为一种美学体验的尝试，把我直观到的铅笔因素给提炼出来。

terms of your artwork, I've only caught glimpses, but I want to know: what's behind these pieces?

Jiang Peiyuan: I'm thinking about using pre-made materials, and then linking them somehow with a pencil, but I still have to work out the details. This might change, but I will probably be using a pencil to draw on an oil painting.

Fang Liefeng: I teach an art class, and each time I'm evaluating homework and faced with a row of sketches, I think 'why do they have to draw these forms—still life, portrait?' These have become an obstacle in the path of the

student expressing himself. This kind of art education is not what art really is. So I did an experiment, an attempt to experience aesthetics for myself, to extract certain aspects of the pencil that I directly observed.

Li Meng: I have two pieces: one of them is a pencil drawing that I did non-stop from 9 am to 9 pm. I didn't set out to draw anything in particular--what emerged on the paper was dependent on what I was feeling in the moment. The other piece is a representation of the sounds I heard during those 12 hours. The two pieces are placed together, showing two states of mind,

李萌：我的是一件平面作品，共有两幅画。其中一幅是手绘，从当天早上九点到晚上九点，不间断地拿笔在素描纸上画。我没有具体描绘的对象，呈现在纸上的是仅靠当时的情绪画出来的线条。另一幅是由声音转化而来的，由九点到九点的这十二个小时，我所在的环境中的声音。两幅画并置在一起，呈现出我的两种状态，两个世界。

张新军：我目前做的纸上作品，就是把纸做的特别厚，用铅笔一遍遍划，最后纸的中心就深进去了。刚才说的，我更注重它的物理性，铅笔如果特别尖就能像刀子，所有的点交汇在中间，它自然就深进去了。目前我能做的也就是这些。不同的尺寸会面对不同的问题，还有就是如何展示的问题。

姜迪：其实我经常会用铅笔来尝试画一些其他绘画工具画出来的效果，慢慢的我发现用铅笔是可以画出水墨的感觉，所以我这次参展的作品都是用铅笔来画一些水墨的，想制造出更强烈的视觉欺骗，那么这样看来铅笔所能画出的东西是有很多可能

two worlds.

Zhang Xinjun: I'm working on a piece now on a very thick paper, and drawing again and again with a pencil, until an indentation appears at the center of the paper. Like I said before, I care mostly about its physical attributes: if a pencil is really sharp it is like a knife, and it naturally indents. What I'm doing now is this. There are various issues with works of different sizes, and how to exhibit them.

Jiang Di: I use pencils to create an effect of other tools. I've learned that a pencil can produce an ink effect, so

my pieces this time all use pencils as ink. I want to create an intense visual deception, and this makes it seem that pencils have a lot of possibilities. I am trying to destroy some common conceptions by not necessarily drawing three-dimensional or spatial objects. Through these questions I want to make people give more thought to pencils, and to Chinese ink paintings and western drawing.

Hu Liu: Over the last number of years my artwork has been constantly changing, so even though I'm still using pencils, actually on the inside I'm following a certain trajectory. My

性的，我试图打破一些常规，不一定非要画立体的、有空间的东西。从中想提示很多问题，让人们对铅笔有更多的认识，另外我又想让观众对中国的水墨跟西方的素描产生一些思考。

胡柳：我因为是好多年，前后作品在不断的变化，表面看起来虽然依旧是在用铅笔创作，但是内在我在追寻的那个轨迹，其实变化非常大。最早画的是植物，然后是星空、山、云等等，目前我在画海。这缘于一次和朋友在海边散步闲谈的发现——原来海水是没有倒影的——后来越想越觉得这个事情非常有意思。常说“海纳百川”“海水不可斗量”不是没有缘由，如果仔细观察你会发现假若海水在瞬间凝固，它便是绵延不断起伏壮阔的山峦，水是液态的，山是固态的，但它们的能量皆在流动不息的海水中蕴藏，显得深不可测。

孟柏伸：关于圣经的作品追求的是一种纯粹性与精神性，更多的作品一般都是指向性明确，或者是图示比较明确的，但是我是用盲文做的，盲文是用来触摸的，同时

earliest paintings were of plants, and then stars, mountains, clouds, etc. Now I'm painting the sea. I started with this new subject after a friend and I took a trip to the seaside and discovered that the sea has no shadows. Afterwards, the more I thought about it, the more interesting it seemed. If you look carefully at the sea you will discover that if it suddenly freezes in place, it will become an unbroken mountain range. Water is liquid and mountains are solid, but the energy of each is in the constantly moving sea, enigmatic and incomprehensible.

Meng Baishen: Previous works of mine

have had a kind of purity and spiritual feeling, but most of my pieces now are direct and explicit. In these pieces I'm using Braille: Braille uses touch, and of course you can't touch art pieces--this contradictory relationship is based in reality. They're also about the relationship between purity and belief: this expression is pure and calm, and the calmness of the process is like the repetition of weaving cloth, your frame of mind and mood are all recorded in your artwork, brought into the work. Artwork is a kind of memory--how can it express itself to its viewers? Maybe they themselves need to think,

作品又是严禁触摸的，这种矛盾的关系是现实存在的某种现状。也是一个信仰和纯粹性之间的关系，这种表达方式，是一个纯粹而冷静的方式，但是冷静的过程中像织布一样反复交织，你的心境、情绪可能都在你的作品当中记录下来，带到作品里面去了。唱片这个作品是磁性，是对一种记忆的怀思，这种情绪又怎么能够被别人读到，可能需要读者们自己去想、去理解、去感悟。他们说像我像道士，可能有一点，这个东西看怎么理解，或许它算是对某种虔诚信仰的谦卑浮现吧。

看上去很落伍的铅笔，实际上适应性很广，很朴素

李峰：我想起以前看过的一篇报道，美国有一个想法，能不能造一种新的笔，在太空中可以不失重，补给方便，不用再带墨水瓶……到处征集方案，后来有人就说：试试铅笔怎么样？我想说什么呢，在很高科技的今天，看上去很落伍的铅笔，实际上适应性很广，很朴素。

但从另一方面看，单用一种材料，限制是蛮大的。比如说咱们打家具要用锤子、锯子、

understand, feel. They say I'm like a Daoist, perhaps that's true...it all depends on how you see it.

The seemingly outdated pencil's adaptability and simplicity

Li Feng: This has made me think of a story I once heard: somebody had an idea to invent a new kind of pen that could write in outer space. It would be convenient and solve the problem with the ink floating around...they worked on this invention for a long time, until someone said: why not try a pencil? What is my point? With today's advanced technology, the seemingly

outdated pencil is actually extremely adaptable, though very simple.

But looking at another side of it, only using one kind of material is very limiting. For example, if we want to make furniture, we use a hammer, saw, axe, etc. If all we have is a hammer, it's much harder. Of the artists sitting here, I know Hu Liu always uses pencils, and she has made some wonderful art, but I think for most people, it is not your only medium. For most artists, pencils are tools, used when needed, and not used when not needed. Pencils are something for exploring the unknown, understanding the world, expressing

斧子等，如果光用锤子，同样来做一个东西，很可能人为把它复杂化了。我们在座的各位，我知道胡柳一直用铅笔创作，有很精彩的作品，但是我觉得对大部分人，也许它不应该成为一辈子一直用的东西。对于大部分艺术家来说，铅笔是一个工具，需要用的时候则用，不需要的时候没必要太刻意。铅笔是一个探索未知、理解世界、表达情绪的好东西，但是同时应该警惕它有可能成为一个陷阱——铅笔作为一个顺手拈来的工具，我想可能会更有意思。

蒋岳红：像李老师提的，我其实有一点贪心。因为每个人的作品创作年代都不一样。但是在很多年后，自己以一个观众的角度，面对作品，会不会产生一个新的对话。

李峰：我觉得有些艺术家可能很反感文字工作者十分学理化的阐释，很多时候他们心里在嘟囔：“这帮人其实在瞎扯，我当时根本没想那么多。”好的理论工作者对艺术作品的解读当然要超越艺术家个人的体悟，要将它放到特定的语境和历史坐标中，但过度阐释无疑是今天的一个问题。当然，包括很多艺术家也在过度阐释，不

mood. But at the same time we should be vigilant of their becoming a trap—a pencil is more interesting as a tool easily at your disposal.

Jiang Yuehong: I really have high expectations for your work. Everybody's artwork comes from a different period of their life. But years from now, looking at it from a different perspective, what new interpretations and impressions will you have of your own work?

Li Feng: I think many artists are disgusted with critics' academic interpretations, and they say to themselves: "these people are

talking nonsense, at the time I wasn't thinking that at all." A good theorist's understanding of artwork, of course, must go beyond the artist's own personal experience, and put the artwork in a specific context, but excessive interpretation is definitely a problem these days. Of course, many artists are also guilty of this, producing art that, without looking at the artist's in-depth explanation, there's no way of understanding.

I remember in 2003 Li Xianting did an exhibition, "Prayer Beads and Brush Strokes", where the curator took the works of the artists and

看他厚厚长长的说明，实在无法读懂他的作品。

我想起 2003 年“非典”之后栗宪庭做的一个展览——“念珠与笔触”的展览，策展人将艺术家已有的作品经由一个线索串起来，而不是命题作业。此外，栗宪庭也很好地将他的个人感悟来诠释作品，没有那么强大的力量洋洋洒洒，但也没那么晦涩，梳理得很准确：念珠就是不断数过，笔触不断在书写，几千年下来还是在写那几个字，意义在过程中。我想我们今晚讨论的这个关于铅笔的展览，它也应该首先是艺术家的展览，而不是解释策展人概念的证据。这个提炼总结的过程，我认为不是艺术家的工作。艺术家越自我越好，他是想按捺不住的画、创作，艺术首先就是个体，我们经常讲很大的词，传统、民族、国界、身份等等，这些都很虚。

蒋岳红：我不知道这会让他产生压力。我是希望在交流中能够捕捉到一些信息。艺术做到最后一定是自己。因为所有的艺术都有不同的形式，每个人在意的也不一样。无外乎有的是跟“形式”有关，有的跟“观念”有关，有的跟我们说的“主题”有关。每一个人捕捉的点不一样，每个人的敏感点也不一样。

formed a theme around them, rather than assigning the artists a subject. Li Xianting's own interpretation of the works was excellent: it wasn't excessive, but also not cryptic, and they were arranged well. Counting prayer beads is a continuous action, brush strokes are a continuous action, and after a few thousand years we're still painting the same words; the significance is in the process. Back to the discussion at hand: this exhibition must belong to the artists, and not just be an explanation of the curator's ideas. At the same time, I don't think this process of refining

and summarizing is the artists' job--artists should be individualistic, unable to restrain the painting, the creation. Art first and foremost is individual. We often use these big words--tradition, people, country, identity, etc--these are all abstract concepts.

Jiang Yuehong: I definitely don't want to pressure any of you. I just hope to understand you all better through this discussion. Art, in the end, is self. Because all art takes different forms, what people care about is also different. There is "form", there is "concept", there is "theme", the idea that each person takes away is

张新军: 蒋老师你也不要太大的压力, 我觉得你始终想调动我们。我觉得我那个作品过程特别无聊, 做完之后我也觉得特别无聊。

李峰: 大家可以看到蒋岳红对艺术虔诚、专注, 但因为大部分人很陌生, 艺术家原本不善言词, 但我想是会渐入状态的。

尝试提出一个不同于现有观看的可能

胡柳: 我觉得有很多问题是可以讨论的, 它也许不是完全在画面上呈现的或者在一个展览里面, 研讨会其实是一种后延补充的一个作用, 而且会让很多跨行的人去了解, 不仅是单一的圈子里面的这样一个小困境。像我现在, 因为我后来有孩子了, 在帮女儿去书店选择识字卡片的过程中, 我得出一个结论, 原来中国的教育失败在启蒙教育上了。你看中国的识字卡完全是在敷衍和糊弄小朋友, 粗陋难看, 完全没有耐心去对待孩子们的感知。后来我只好为女儿做一套识字卡, 用我的绘画方式, 就这么画了。希望这套卡片可以伴随女儿一同成长, 同时有机会能够帮助那些和我

different, the key point for every person is different.

Zhang Xinjun: Jiang Yuehong, we of course understand that all you want to do is encourage us. I hope we can live up to your expectations.

Li Feng: We all know Jiang Yuehong's devotion to art, but because most people are strangers to it, the word "artist" originally had negative connotations. But I think it is slowly entering our social consciousness.

A new kind of observation

Hu Liu: I think discussion is very

important. If there are elements that are not completely apparent on the canvas or in an exhibition, a discussion can supplement our understanding, and can help make art more accessible to people not within the circle, and also help us see new things. I've learned a lot of new things since I had a child: when I went to the bookstore to find some flashcards for my daughter to help her recognize characters, I came to the conclusion that Chinese education has failed in educating the young. The flashcards available are badly done and ugly; there's no commitment to broadening children's

一样有同感的妈妈和她们的孩子们。

蒋岳红：你找到了非做不可的理由。

胡柳：对，这样做因为我是一个妈妈，我发现了问题所在，不能视而不见；同时我也是一个从事艺术实践的创作者，解决这个问题理所当然，因为它完全在我力所能及范围以内。在完成这件事的过程中，我同时也在思索，为什么艺术发展至今丧失了叙事性和功能性。艺术孤立了，所以我们迷失了。我想有一天我可以和更多的人分享我的发现，探讨我们所面临的困境。

蒋岳红：在婴儿最初出生的时候只有黑白两色。

胡柳：没错，我的画面是黑白的。婴幼儿对黑白色的辨别高于其他色彩。比如我画一只兔子，会画出一个类似剪影的兔子的轮廓，但也小心地描绘它身上的毛发，让它看起来是可以触摸的，孩子在眼睛看到它的时候会发现一些微妙的变化，有鼻子、

awareness. Finally, I decided to make a set of flashcards myself, using my drawing skills. I hope these cards can grow along with my daughter, and also to have an opportunity to help mothers who feel the same way I do and their children.

Jiang Yuehong: You found a need that couldn't be ignored.

Hu Liu: Yes, I did it because I am a mother--seeing the problem, I couldn't ignore it; also, I'm an artist, and fixing this problem was easy for me, because it is completely within my ability. While I was doing this, I was thinking, why has

art, in its development over time, lost its narrative sense and functionality? Art is isolated, so we are lost. I thought that one day I can share this discovery with others, explore this problem we're facing.

Jiang Yuehong: Babies when they're very young can only see black and white.

Hu Liu: That's right, the cards I made were black and white. Babies are able to differentiate between black and white better than other colors. For example, if I draw a rabbit, I'll draw the outline of a rabbit, but also sketch its

眼睛、耳朵，他们会留意这些事物的细节，细节告知他们这是一只兔子。这一切都是全黑的，一只“黑色的兔子”，也是所有的兔子。

蒋岳红：一定阶段以后就会有色彩的介入。

胡柳：因为目前我是刚好在这个阶段做了这件事，至于以后会不会涉及色彩还不好说，其实黑白之中自有无限色彩。最近两三年中，我一直在思索与观看有关的一些问题，其实我们是如何看世界的，世界就是怎样的，我们遭遇的困境源自我们自身的观看方式。关于这一点我会在以后的作品中不断展现。

蒋岳红：在方式上的可能会改变我们对这个东西观念上的变化。

胡柳：这是最初的一种看事物的方式。我想尝试提出一个不同于现有观看的可能。

在一个有限定的范围内，自由才是无限的

姜培源：作为您个人，我想了解一下您对这个展览的一个初衷、看法，或者一个期

fur, to make it look like you can pet it. When the child looks at it, he will see the little details, like the nose, eyes, and ears, and the details will tell him it's a rabbit. He'll think of it as a black rabbit, though it isn't filled in with color.

Jiang Yuehong: After a period of time they start recognizing colors.

Hu Liu: Yes, but I don't know if I'll make more cards with color. Actually, there are unlimited colors within black and white. In the last two or three years I've been observing and thinking about these kinds of questions: how do we actually see the world? What

is the world actually like? A lot of the problems we face come from our own methods of observation. I hope to touch on these things in my future work.

Jiang Yuehong: Our outlook can be changed by changing the way we do things.

Hu Liu: This is the most basic way of looking at things. I want to propose a new kind of observation.

Only within a limited scope is freedom unlimited

Jiang Peiyuan: I would like to understand your original intention, ideas

待。你是想看一些新的东西是吧？

蒋岳红：作品不一定新。因为你已经用铅笔很久了，其实两个东西是在不同的方向上……

张新军：对不起，我打断一下，有时候觉得，一种材料的限制，会有其他的可能性。

李萌：其实对我来讲，一定在一个有限定的范围内，自由才是无限的。

胡柳：每个人的理解会不一样，站的角度也不同，方式也不同，对我来讲是在发现中不断的挖掘，不断的突破极限，每个阶段的新发现和体会都是起死回生的转折，到最后你便更加接近你所追寻的那个东西了。

孟柏伸：对，就好像我们写唐诗、写绝句，写律诗，那个时候的限制其实是很多。

蒋岳红：在这个问题上不用达成共识。

or expectations for this exhibition. Are you hoping to see some new things?

Jiang Yuehong: I'm not necessarily looking for new works. Because you've been using pencils for a long time, actually there are two things going in two different directions...

Zhang Xinjun: Sorry, I'm interrupting you...sometimes I think that in a material's limits, there might be other possibilities.

Li Meng: But I think that only within a limited scope is freedom really unlimited.

Hu Liu: Every person's understanding is different, their perspective is different, their method is different. For me, it's continual digging and breaking through the boundaries of discovery. Every new discovery and personal experience are unexpected, and finally you get even closer to whatever you were looking for.

Meng Baishen: Yes, it's like writing highly regulated poetry, in that there are a lot of limitations.

Jiang Yuehong: We don't have to reach consensus on this issue.

Hu Liu: To quote Li Anzeng: "Terror and

胡柳：说一点状态中的感受——“危机感与兴奋感共存，求生与求死同在”李安曾说的那句话，这句话就是一种状态里面的东西。别人只看作品是很难体会到的，但是因为你一直延续这样做，你就会有这种感觉。所以铅笔对我，说它是材料，说它是什么都不重要的，或者说它消失了都没有关系，它是我生活的一部分。其实，创作中间有很多次的转折，其中就有我的材料“铅笔”提前跳出来告诉我，你要改变了，不是说我想怎么就变了，而是自然而然你就必须变了。这期间会有一个主动和被动很奇妙的转变，但我们像是一个主体。

蒋岳红：那你自己感觉现在的瓶颈是什么？

胡柳：是局限性，如何突破现有的局限。这个局限性不单指材料上的，艺术上的，而是更广泛意义上的局限性。就说材料上的吧，目前的铅笔形态其实已经很难满足我的创作方式，那么我只能去找生产材料的人，告诉他们我的发现，看是否有办法去突破它，比如铅笔怎样才能展现石墨这种材质的极限？我想过去的一些艺术家也

excitement co-exist, a will to live and a will to die are in harmony". This is a perception of a state of mind. For other people, your artwork holds no personal experience or feeling, but because you live with it, you have this feeling. So for me, whatever a pencil may be, or even whether or not it exists, isn't important because it's a part of my life. Many unexpected things happen in art creation, and for me, it was the pencil changing me. It wasn't that I wanted to change, it was more of a natural change. We are just agents of wonderful transformation, both active and passive.

Jiang Yuehong: So what is your biggest challenge now?

Hu Liu: It's our limitations, how to break through current limits. This limit does not necessarily just refer to materials or art--it's limitations of broader significance. Speaking about materials: if a pencil isn't meeting my drawing needs, then I go to find someone who makes pencils, tell them my problem, and see if there's a way to get around this limitation, like how could we make a pencil act more like ink? I'm sure past artists also came up against this problem, but this is not just a simple problem of individual creation, it is also

一定碰到过这样的问题，但这不是一个简单的个人创作上的问题，也是人类技术进步上的探索，这只是一个小的不能再小的挑战，如果问题深入还有其他的问题，观看上的突破，生命体验的突破。这些局限性最终都不是个人的，而是人类走到今天所触及的困境。但我也深知，有些规矩是必要的，所以，我生活在我的生活中。

方列圭：艺术家主动挖掘和利用物质性，来体现他的气质，情感和观念，而不是受制于某一种物质属性或者用它来自圆其说。一件作品如果带有太多叙述性的话，我觉得会不纯粹，因为它需要很多人为的话语来支撑，就会干扰物质性营造的能量场。我的铅笔作品，像尺幅比较大的那些，耗两个月却一张也没涂完，这过程中我有很多的感想，就像修炼过程的体悟。但是在这件作品的制作过程里，我要把这些因素屏蔽掉，要的是反光的效果，它是我所要表达的核心部分。如果作为修行的目的来说，我完全可以用另一种方式，比如用文字把所感所悟记录下来，也可以用其他的方式，我没必要在铅笔上耗费时间，从这个行为过程中得出来的经验太个人化。我的目的是先把物性体现出来，它是我观念表达的基础，也是作品和观众交流的基础。

an exploration of humanity in terms of technical advancement. This is only one tiny challenge, but if we go deeper there are other challenges, of breaking through observational limits, the limits of personal experience. In the end, these limitations are not purely individual; this is something we as people have always lived with. But I am also fully aware that some of these rules and customs are necessary, so I live within certain parameters.

Fang Liefeng: Artists discover and use the physical attributes of an object, understand its temperament and characteristics, but they are not

controlled by physical attributes and don't use them to justify their art. An artwork that requires a narrative is impure; this interferes with the strength of its physicality. For my large pencil works, I spent two months without even finishing one, but the process forced me to reflect, almost like a meditation. In the process of making this work, I tried to block all other elements, and bring out an effect of reflected light. With meditation, I could use a different method, for example words to document what I feel and experience. I wouldn't have to waste my time with a pencil, a process that is highly

当给我某物的性质定义，观念就已经在其中了，观众也可以提出修正的意见。

蒋岳红：各抒己见。我们谁也不需要达成共识，这是前提。

姜迪：没有问题，就是一种感知，是自己的一种方式，但是最终也许要回到物质性，这个我不赞同，因为如果回到物质本身，如果不能抽离出更朴素的一些东西，那艺术家的作用在哪里呢？艺术是感知世界的方式，还有它不是一个物质，而是一种智慧和思维方式，这个可能是艺术存在最有价值的地方。如果它最终回到物质本身，那我觉得可能过程很重要。因为它首先是一种思维方式，而不是一种行为结果。

姜培源：我想通过这种思维方式，我也体现了我们的一个习惯做法，或者对这个东西习惯的使用。

蒋岳红：我们始终在做互相纠偏的工作，其实思维方式是因人而异的。

individualistic. My goal is to embody the physicality of the material, which is the foundation of both my artistic concept and of the dialogue between the piece and the viewer. The notion of an object is within the definition of its nature.

Jiang Yuehong: We all have our own views, and nobody needs to be in agreement.

Jiang Di: I don't agree with this return to a physical essence, because if we go all the way back to the material itself, if we can't pull from it some more essential idea, what is the use of artists? Art is a way of understanding

the world. It isn't a material thing, it's a type of wisdom and thought. This might be the most valuable thing about the existence of art. If, in the end, we just go back to the materials themselves, then the process is what's important. Because it is first and foremost a way of thinking, not the outcome of an action.

Jiang Peiyuan: I want to use this way of thinking and doing.

Jiang Yuehong: Our goal here is to help each other work through these ideas, though every person's way of thinking is different.

这个展览不是一个答案，也不是一个答卷，是现状的一种呈现

孟柏伸：咱们今天这么多人坐在一起探讨一个材料话题，为了铅笔创作，也许大家的艺术理念都不尽相同，表达方式，作品的题材也都不一样，只是材料相同。我想问策展人，从您的角度来说，对于这个展览，您怎么理解？

蒋岳红：这个展览其实是一个逐渐生成的过程。虽然我有参与交流和学习，但是为这个展览倾注更多心血的应该是王新友老师和李峰老师。我是来做一个具体的执行。就像你提到的，是因为铅笔大家才聚在一起。铅笔有很多人用，在铅笔上做尝试的人很多。我说的展览是一个生成的过程，到我这，我就在想铅笔可以成为什么。我可以在你们作品里面看到一些东西，比如说他做了一个工具，而且它仅仅可能会作为一个完全不执行的工具，一个完全帮助你描绘的东西，还有一个是它可以帮你实现观念。我希望铅笔有更多的可能性。每个人如果可以提示出有一个方向的可能性。展览的层次就会比较有意思。这是我最初的想法。

Not an answer to our questions, a reflection of reality

Meng Baishen: We're talking today about a specific medium, but our ideas about art, our method of expression and our subjects all different-- the medium is our common ground. I want to ask the curator, from your perspective, how do you understand this exhibition?

Jiang Yuehong: This exhibition has been a gradual process. Even though I have been participating in this discussion, it was really Wang Xinyou and Li Feng that put all their heart and soul into this

exhibition. I just came in to deal with the details. Like you said, it is because of pencils that everyone has come together. Many people use pencils, many people experiment with pencils. In the process of putting together this exhibition, I've been thinking about what pencils might become, and can see many possibilities in your work. I hope we can continue to explore these possibilities. If every one of us can propose a new direction to go in, the layers of the exhibition will be very interesting.

Li Feng: I think that it's good an artist is asking this question. Most artists,

李峰：我觉得艺术家提这个问题是挺好的。大部分艺术家，参加一个展览，就是盲人摸象，是被告知的鼻子、耳朵，他从来都不知道这个大象整体是什么样的。所以有些比较个性的艺术家会在参加完展览之后说：早知道我就不参加了！艺术家当然不想当材料，或者说，他还希望他既是原料，又参与了炒菜，这道菜还不错。

蒋岳红：我不完全认同。

李峰：艺术家会把群展想象成一个放大的个展。一个展览有很多时候也像一个竞技场。好的展览不是哪一个艺术家，哪一件作品比较牛，而是各种想象力混合成更牛、更整个的气场。

王新友：我最开始一个一个这么看这些作品的时候，触动我的是在想象力趋同的今天，在浮躁、喧嚣符号的今天，有这么多人能干更接近本质的事。这是有意义的。有机会做一次集合，一次呈现。这是我最开始的动机。

participating in a group exhibition, are like blind men feeling an elephant: grasping only the trunk or the ears, they never understand what an elephant actually is. Some artists, after they've participated in an exhibition, say: "If I had known what that would be all about, I wouldn't have participated!" Artists don't want to become tools themselves, or they try to be both the ingredients and the cook.

Jiang Yuehong: I don't entirely agree.

Li Feng: Artists see group exhibitions as a large solo exhibition. Good exhibitions are not about which artist

or which piece is great, but about many different imaginations coming together to make something better, something more whole.

Wang Xinyou: When I began looking at these pieces one by one, what struck me was that in today's overall lack of individual imagination, all of these artists were making such essential and intrinsic art. This has significance. When there's an opportunity, take it. This is the idea that got me started.

Meng Baishen: I'm wondering something: with all of us using pencils within the parameters of the exhibition's

孟柏伸: 我有一个疑问, 虽然我们都在用铅笔, 只是通过这种材料而已, 但是这种展览方式其实好像是不是给定的, 是否有些重复。

蒋岳红: 王老师刚才说想象力趋同, 我刚开始其实想接一个话题, 就是如果最后我们的作品呈现出了某种趋同, 就像你意识到了这个状况。趋同本身也是问题, 我们自己会有这个疑问, 是一个好的警醒。你们有这个疑问, 很好。因为我们的确会发现趋同, 就像你意识到的, 我也意识到了, 但也许这就是我们中国本土文化包括大家对铅笔的感觉。

王新友: 我是觉得材料本身已经被限制了, 通过这种方式, 把这些人放在一起做一个群体性的呈现。通过这样的展览, 通过铅笔这种材料, 能不能产生更多的可能性呢? 希望展览带给我们一些思考, 或者带给艺术家一些思考, 带给画廊一些思考。我们自己可能会有一些变化, 都有可能。

邬建安: 其实这种可能性, 我觉得还是挺矛盾的。因为我觉得每个人都试图有一个

theme, doesn't that make what we are doing repetitious?

Jiang Yuehong: Wang Xinyou just mentioned a lack of imagination, so I want to talk a little about this. If, in the end, all the pieces end up as some kind of repetition, then you are right. Repetition in art is a problem, and it is good to be alert to this possibility. Because we will indeed discover repetition, just like you said, but this also might stem from an overall cultural feeling towards pencils.

Wang Xinyou: I think any kind of material is limited in itself, and using

this, we can see what comes out of a group of people working within one framework. What new possibilities can we come up with through this kind of exhibition, and through this material? I hope the exhibition will make us think, make artists think, make the gallery think. It might inspire us.

Wu Jian'an: This "possibility" that we've been discussing feels contradictory. All artists are trying to come up with something new, but this material is actually very limiting. Using a limited material, a limited thought, what can we create? There's a conflict here.

特别惊奇的东西，但是这个材料确实特别局限，那种可能性，能不能在通过有限的材料，有限的思维再创造出一种什么，我觉得挺矛盾的。

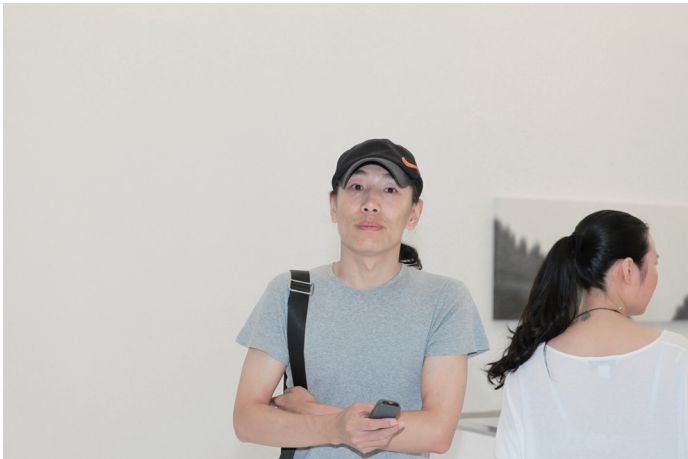
我们这些人使用铅笔做的作品比较怪，那是很小部分人的话题。纵横铅笔 100 年的历史，从比较早的铅笔画，到中央美术学院的素描，还有拿铅笔画的衣服、设计、建筑草图等。跟这些比我们画得比较偏怪，那么为什么会出现这种情况，总不是凭空诞生的，肯定是有原因的。

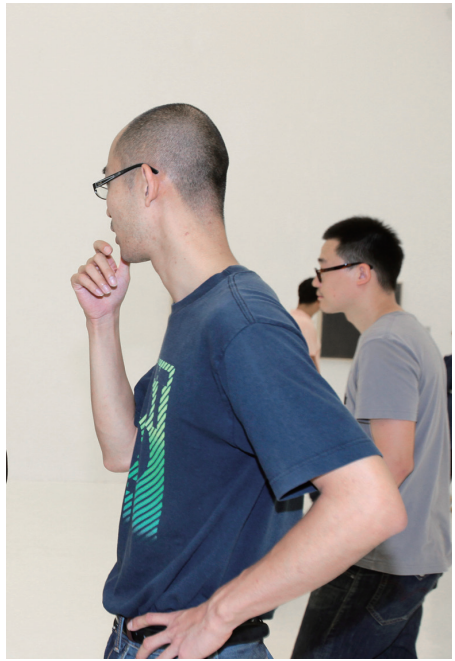
王新友：这个展览不是一个答案，也不是一个答卷。它是现状的一种呈现，是中国当代艺术多样性的一种呈现。第一个讨论是铅笔，第二个讨论是这个展览怎么做才能更有趣。展览之后大家也能得到一些启发，有一些互动。或者这个展览还应该再有点什么事？请大家来，就是这些想法。

The artwork we've done for this exhibition is somewhat out of the ordinary, and we're just a small group of artists. Let's say pencil art has a 100 year history, starting from the earliest pencil drawings all the way to work hanging in CAFA, not to mention pencil sketches of clothing design, architecture, etc. When we compare ourselves to all of this, we have to do something different...so why is our art what it is? There's definitely a reason.

a reflection of the diversity of Chinese contemporary art. The first conversation is pencils, the second is how to make this exhibition thought-provoking. People may gain inspiration, interaction...or perhaps something else from "I, Pencil". So these are our ideas; we hope you enjoy!

Wang Xinyou: This exhibition is not an answer to our questions. It is a reflection of current reality,





方列丰 Fang Liefeng

1983 年生于广东普宁
2004 年北京工艺美术学校
2008 年中央美术学院实验艺术系
现居北京

群展

- 2012 “我，铅笔”，偏锋新艺术空间，北京
青年实验艺术小组第三回展，盛世天空美术馆，北京
三人群展，视点空间，上海
进刻度，五五画廊，上海
- 2011 青年实验艺术小组第二回展，798 工美楼，北京
第二届学院实验艺术文献展——和而不同，中央美术学院美术馆，北京
图画手工第四回展，偏锋新艺术空间，北京
- 2010 青年实验艺术小组——我们！第一回展，李红军工作室，北京
街边研究所第二回展，中央美术学院，北京
一号线上，北京一号地，北京
798 多媒体艺术节当代青年实验艺术邀请展——往前一小步，798 创意广场艺术馆金属库，北京
- 2009 中央美术学院六十年素描展，中央美术学院美术馆，北京
- 2008 自拔——青年艺术家交流展，创艺正阳艺术区，北京
中央美术学院实验艺术系首届毕业展，中央美术学院，北京
第六届学院之光——童话今天，中央美术学院，北京
- 2007 首届学院实验艺术文献展——源于生活，中央美术学院，北京
物欲·无欲，锦都艺术中心，北京
- 2006 超设计——上海国际双年展国际学生展家庭日常博古，上海城市雕塑艺术中心，上海
共时空间，K 空间，北京

胡柳 Hu Liu

1982 年生于河南信阳
2004 年毕业于西安美术学院
现居北京

个展

- 2011 白天，磨金石空间，北京

群展

- 2012 “我，铅笔”，偏锋新艺术空间，北京
- 2008 观念的笔记，伊比利亚当代艺术中心，北京
违章建筑，长征空间，北京
乌托邦的边界，今日美术馆，北京
- 2007 细节的气质，英国红楼基金会，英国伦敦
刷新——中国青年艺术家，证大现代美术馆，上海

- 果冻时代，上海美术馆，上海
 顶胡柳，东方视觉北京空间，北京
 ¥% ……@¥! # 俄 ¥ 日——当代艺术展，北京当代唐人艺术中心，北京
 2006 主体，不动声色——后娜拉时代的女性态度与现场，今日美术馆，北京
 三十六计，苏河空间，北京
 新民间运动——公共生活的重建，宋庄 U 库空间，北京
 2005 作品《一一》，长征空间，北京
 2004 什么艺术展，陕西省美术博物馆，西安
 为学，西安
 2003 长征——一个行走中的视觉展示，南泥湾
 2002 长征——一个行走中的视觉展示，南泥湾

姜迪 Jiang Di

1983 年出生于沈阳
 2004 年毕业于沈阳徐悲鸿美术学校
 2009 年毕业于中央美术学院实验艺术工作室
 现居北京

群展

- 2012 “我，铅笔”，偏锋新艺术空间，北京
 2010 碎，Gallery 画廊，香港中环
 2009 素描 60 年，中央美术学院美术馆，北京
 2008 第二届生活速写年度展，中央美术学院展厅，北京
 看气候，中央美术学院主楼展厅，北京
 2007 时间——实验艺术中时间表述的可能性，中央美术学院主楼展厅，北京
 3 人联展，798 画廊，北京

姜培源 Jiang Peiyuan

1983 生于中国江苏
 2006 年毕业于英国伯明翰艺术与设计学院 UCE 纯艺术学士
 2008 年毕业于英国伦敦艺术大学切尔西艺术设计学院 UAL 纯艺术硕士
 现工作生活于北京

群展

- 2012 “我，铅笔”，偏锋新艺术空间，北京
 无处藏身，星空间，北京
 约翰摩尔绘画大奖赛，上海油画雕塑院，上海
 微观，EGG 画廊，北京
 2011 图画手工第四回展，偏锋新艺术空间，北京
 2010 ASC 工作室开放展，ASC 工作室，英国伦敦
 当代艺术拍卖，华人艺术中心，英国曼彻斯特

- Lynn Painter-Stainers 奖, The Painters Hall, 英国伦敦
 制造 / 伪造, Orleans House 画廊, 英国伦敦
 夏季展, se1 Vitrine 画廊, 英国伦敦
 Artworks Open 2010, ArtWorks 项目空间, 英国伦敦
 Fat Art 2010, 三里屯 Village, 北京
 第 89 届联合艺术家协会公开展, The Menier 画廊, 英国伦敦
- 2009 Cheers;) 2009 Bargehouse Oxo Tower Wharf, 英国伦敦
 相互作用, Noliis 画廊, 英国伦敦
 Jerwood 素描奖, Jerwood 空间 / BayArt 画廊 / BP Atrium 画廊 / Ruskin 画廊 / Burton 画廊 / Summerfield 画廊,
 英国伦敦 / 威尔士卡迪夫 / 苏格兰阿伯丁 / 英国剑桥 / 英国比迪福德 德文郡 / 英国切尔滕纳姆 Bloomberg New
 Contemporaries / 英国曼彻斯特罗谢尔学院
- 2008 The Brenda Landon Pye 肖像奖 2008, 切尔西艺术设计学院, 英国伦敦
 BP 肖像大奖 2008, 国家肖像馆 / 伍尔弗汉普顿美术馆 / 阿伯丁美术馆 / 阿伯里
 斯特威斯艺术中心, 英国伦敦 / 英国伍尔弗汉普顿 / 苏格兰阿伯丁 / 威尔士
 浓缩, Decima 画廊, 英国伦敦
- 2007 Coup de pouce Suty, Coyo-la-foret 画廊, 法国
 The Brenda Landon Pye 肖像奖, 切尔西艺术设计学院, 英国伦敦
 皇家水彩画家协会周年展, Mall 画廊, 英国伦敦
- 2006 皇家伯明翰艺术家协会展, RBSA 画廊, 英国伯明翰

张新军 Zhang Xinjun

1983 年出生于郑州

2009 毕业于中央美术学院获硕士学位

现工作生活于北京

群展

- 2012 “我, 铅笔”, 偏锋新艺术空间, 北京
 盲区, 杨画廊, 北京
 迟群 / 方列丰 / 张新军”, 视界艺术中心, 上海
 景不徙, 三潏画廊, 北京
- 2011 桑拿, 奥地利维也纳
 维也纳艺术家驻留项目展, 奥地利维也纳
 图画手工第四回展, 偏锋新艺术空间, 北京
 是与否——一个似另一个——特殊的笔画, 黑桥空间, 北京
- 2009 飞翔, 蔚科莱艺术中心, 仁川
- 2008 CIGE-32 位亚洲年轻艺术家个展, 国贸展厅, 北京

邬建安 Wu Jian'an

1980 年生于北京，祖籍上海金山
2002 年毕业于北京广播学院广告系，获学士学位
2005 年毕业于中央美术学院，获硕士学位并留校任教
现生活工作于北京

个展

- 2011 七层壳，前波画廊，北京
群山，香港会议展览中心，香港
- 2008 九重天，前波画廊，北京
- 2006 白日梦，前波画廊，美国纽约
- 2005 寻影初记，中央美术学院油画系陈列室，北京

群展

- 2012 “我，铅笔”，偏锋新艺术空间，北京
- 2011 山水意园，肯尼迪艺术中心，华盛顿，美国
1+1——两岸四地艺术交流计划，何香凝美术馆，深圳
清晰的地平线——1978 以来的中国当代雕塑，寺上美术馆，北京
版画·概念，今日美术馆，北京
- 2010 造型，中央美术学院美术馆，北京
一江春水，林肯郡博物馆，英国林肯郡
Beyond Mediations —— 第二届 Mediations 双年展，Zamek 文化中心，Poznan，波兰
2010 大声展：分享主义，三里屯 SOHO，北京
后传统：放大的切片，上海多伦现代美术馆，上海
- 2009 共再生——第四届福冈亚洲三年展，福冈亚洲美术馆，福冈，日本
Always—As it was，唐人画廊，曼谷，泰国
- 2008 重访“孤星”，前波画廊，北京，中国
A+A' 2008——A+A 第三回展，多伦美术馆，上海，中国
- 2007 网：再现空间、时间与文化，前波画廊，北京
A+A' 2007——A+A 第二回展，中央美术学院陈列馆 / 四川大学美术馆 / 重庆美术馆，北京 / 成都 / 重庆
- 2006 源于生活——首届学院实验艺术文献展，中央美术学院主楼展厅，北京
新民间运动——公共生活的重建，北京优库现代艺术空间，北京
图画手工，偏锋新艺术空间，北京
- 2005 未来考古学——第二届南京三年展，南京博物院，南京

李萌 Li Meng

1986 年生于河北
2008 年毕业于中央美术学院实验艺术 学士学位
2010 年至今 实验艺术研究生

联展

- 2011 “我，铅笔”，偏锋新艺术空间，北京

- “我们!” 第二回展, 798 艺术区, 北京
- 2010 “我们!” 第一回展, 环铁艺术区, 北京
果冻时代——中国当代青年艺术家展, 安特卫普摄影艺术馆, 安特卫普, 比利时
- 2008 第六届学院之光——童话今天, 中央美术学院, 北京
果冻时代, 台北当代艺术馆, 台北
生活速写年度展 1——首届 2007 中央美术学院, 北京
- 2007 果冻时代, 上海美术馆, 上海
相信未来, 北京 TS1 当代艺术中心美术馆, 北京
时间, 中央美术学院, 北京
共时的空间——观念影像时实发生, 798 K 艺术空间, 北京
- 2006 第一届实验艺术文献展——源于生活, 中央美术学院美术馆, 北京
第六届上海双年展国际学生展——超设计, 上海城市雕塑艺术中心, 上海

孟柏伸 Meng Baishen

1980 年生于辽宁省朝阳市
2006 年毕业于中央美术学院壁画系, 获学士学位
现生活于北京

群展

- 2012 “我, 铅笔”, 偏锋新艺术空间, 北京
青年艺术家 100, 悦美术馆, 北京
CYAP “引爆”, 北京国际会展中心, 北京
- 2011 “XXX 下个十年的当代艺术, 今日美术馆, 北京
- 2009 「我一代」中国艺术家混合媒体展览, 少励画廊, 香港
阅读与反阅读——孟柏伸与张震宇双个展, 汗雅轩, 香港

刘文涛 Liu Wentao

1973 年出生于山东青岛
1997 年毕业于中央美术学院版画系, 获学士学位
1997 年受聘于中央美术学院版画系
2000 年受聘于西班牙米罗基金会、美国波特兰太平洋西北美术大学版画系
2004 年受聘于美国麻省大学自由绘画系
2005 年毕业于美国麻省州立大学, 达特默斯视觉与表演学院自由绘画系, 获硕士学位
2006 年任教于中央美术学院城市设计学院
现工作生活于北京

个展

- 2011 刘文涛——界, 空白空间, 北京
- 2009 刘文涛——观, 空白空间, 北京

- 刘文涛作品展，偏锋新艺术空间，北京
- 2008 时光与书写，空白空间，北京
- 2007 刘文涛作品展，韵画廊，北京
- 2001 刘文涛个展，QW 画廊，纽约 / 北京

联展

- 2012 “我，铅笔”，偏锋新艺术空间，北京
- 2011 DAS ICH IM ANDEREN，麦卡托基金会，埃森，德国
- 2010 对应的语境——中国当代艺术主题交流展，华夏环线空间，北京
视觉的结构，A4 当代艺术中心，成都
同化古典——中国当代抽象绘画中的空间深度，元典美术馆，北京
- 2009 再实验：智性与意志的重申——798 青年艺术推荐展，798 艺术中心金属库，北京
时间的能量，昌阿特画廊，北京
在——展览在抽象画诞生一百年之际，偏锋新艺术空间，北京
A+A 第四回展，偏锋新艺术空间，北京
- 2008 看不见的青春——中国新锐艺术家联展，水门画廊，韩国首尔
中国压力——中国当代版画展，比梯海姆 - 比斯英恩城市美术馆，德国
陈光武 | 方力钧 | 刘文涛，柏林东亚美术馆，德国
A+A 第三回展，偏锋新艺术空间 / 多伦美术馆，北京 / 上海
- 2007 图画手工第二回展，偏锋新艺术空间，北京
下午茶，北京韵画廊，北京
- 2003 中国当代版画展，韩国光州
- 2002 八人版画展，红门画廊，北京
- 2000 青岛国际版画双年展，青岛美术馆，青岛

Fang Liefeng

1983 Born in Puning, Guangdong Province, China

2004 Beijing Arts and Crafts School

2008 Central Academy of Fine Arts, Experimental Art Department

Group Exhibitions

- 2012 "I, Pencil," PIFO Gallery, Beijing, China
The Third Youth Experimental Arts Group, Sky MOCA, Beijing, China
Group show-Chiqun / Fangliefeng / Zhangxinjun, V Art Center, Shanghai, China
Up Ccale, gallery55, Shanghai, China
- 2011 The Second Youth Experimental Arts Group, 798 Arts and Craft Building, Beijing, China
The 2nd College Experimental Art Works Show-Unite and Different , CAFA ART Museum, Beijing, China
"Echo: Minds-in-Hands", PIFO Gallery, Beijing, China
- 2010 The 1st Youth Experimental Arts Group-"We", Lihongjun Studio, Beijing, China
The Kerbside Research Lab 2nd Show, Central Academy of Fine Arts, Beijing, China
"On Subway Line One", Subway Line One, Beijing, China
798 Multimedia Arts Festival Contemporary Youth Experimental Art Invitational
Exhibition-One Step Forward, Beijing, China
- 2009 Central Academy Of Fine Arts Classical Selection Of Drawing, CAFA ART Museum, Beijing, China
- 2008 "Self Extrication" -Young Artists Exchange Exhibition, Beijing, China
Experimental Art Department of Central Academy of Fine Arts First Graduation
Exhibition, Central Academy of Fine Arts, Beijing, China
The 6th Lights of the Academy "Fairy Tale Today", Central Academy of Fine Arts, Beijing, China
- 2007 First Academy Experimental Arts Works Exhibition-" From Life", Central
Academy of Fine Arts, Beijing, China
"Desire & Undesire", Jindu Art Centre, Beijing, China
- 2006 Transcendental Design-Shanghai International Bi - Annual International Students
Exhibition, Shanghai Sculpture Space, Shanghai, China
"Synchronic Space", K Art space, Beijing, China

Hu Liu

1982 Born in Xin Yang, Henan Province

2004 Graduated from Xi'an Academy of Fine Arts

Now living and working in Beijing

Solo Exhibition

- 2011 "Night" Magician Space, 798, Beijing, China

Group Exhibitions

- 2012 " I, Pencil", PIFO Gallery, Beijing, China
- 2008 " Utopia's Boundary", Today Art Museum, Beijing, China
Conceptual Notes, Iberian Art Center, Beijing, China

- "Unauthorized Building II ", Long March Space, Beijing, China
- 2007 "A Detailed Temperament", The Red Mansion Foundation of Great Britain, London
 "Infantization", Shanghai Art Museum, Shanghai, China
 "Refresh", Zenda Museum of Modern Art, Shanghai, China
 ¥%……@¥ ! # 俄 ¥ 日 , Contemporary Art Show, Tang Contemporary Art Center, Beijing, China
- 2006 "Post - Nora", Today Art Museum, Beijing, China
 "Thirty-six Stratagems", Suhe Art Space, Beijing, China
 "New Folk Movement" The Reconstruction of Common Living, The 2nd Songzhuang Art Festival, Beijing, China
- 2005 "A One and A Two", Long March Space, Beijing, China
- 2004 "What Art Show", Shanxi Art Museum, Beijing, China
 Academic Studies Learning Show, Xi'an, China
- 2003 "Long March-An Visual Exhibition in movement", Nanniwan, China
- 2002 "Long March-An Visual Exhibition in movement", Nanniwan, China

Jiang Peiyuan

1983 Born in China

2008 MA in Fine Art, Chelsea College of Art and Design, UAL, London

2007 PGDip in Fine Art, Chelsea College of Art and Design, UAL, London

2003-2006 BA in Fine Art, Birmingham Institute of Art and Design, UCE, Birmingham

Currently lives and works in Beijing

Group Exhibitions

- 2012 "I, Pencil", PIFO Gallery, Beijing, China
 "Nowhere to Live", STAR Gallery, Beijing, China
 The Boat of 2012 – "Aussina Cup" Annual Nomination Exhibition for Students of Contemporary Art Academies, Today Art Museum, Beijing, China
 John Moores Painting Prize (China), Shanghai Oil Painting & Sculpture Institute, Shanghai, China
 "Microcosmos", EGG Gallery, Beijing, China
- 2011 "Echo: Minds-in-Hands", PIFO Gallery, Beijing, China
- 2010 Contemporary Art Auction, Chinese Arts Centre, Manchester, UK
 Lynn Painter-Stainers Prize, The Painters' Hall, London, UK
 "Making It / Faking it", Orleans House Gallery, London, UK
 The Summer Exhibition se1, Vitrine Gallery, London, UK
 Artworks Open 2010, ArtWorks Project Space, London, UK
 Fat Art 2010, Sanlitun Village, Beijing, China
 The 89th Annual UA Open Exhibition, The Menier Gallery, London, UK
- 2009 Cheers:) 2009, Bargehouse, Oxo Tower Wharf, London, UK
 Interplay, Noli's Gallery, London, UK
 Jerwood Drawing Prize, Jerwood space, London, UK
 "Bloomberg New Contemporaries 2009" Cornerhouse, Manchester Rochelle School, London, UK

- 2008 "BP Portrait Award 2008" National Portrait Gallery, London Wolverhampton Art Gallery, Wolverhampton Aberdeen Art Gallery, Aberdeen Aberystwyth Arts Centre, Aberystwyth, UK
"Condensation" Decima Gallery, London, UK
- 2007 Coup De Pouce, Suty gallery, Coye-la-foret, France
Royal Institute of Painters in Water Colours Annual Exhibition, Mall Gallery, London, UK
- 2006 RBSA Friends Exhibition, RBSA Gallery, Birmingham, UK

Jiang Di

1983 Born in Shenyang, China

2004 Graduated from Xu Beihong Academy of Fine Arts, Shenyang

2009 Graduated from Experimental Art Studio of Central Academy of Fine Arts

Currently living in Beijing

Group Exhibitions

- 2012 "I, Pencil", PIFO Gallery, Beijing, China
- 2010 "Fragments" Hong Kong, China
- 2009 Sixty Years of CAFA Sketches, Museum of Central Academy of Fine Arts, Beijing, China
- 2008 The Second Annual Exhibition of Life Sketches, Central Academy of Fine Arts, Beijing, China
"Watch Climate", Central Academy of Fine Arts, Beijing, China
- 2007 "Time-Possibility of Expressing Time in Experimental Art", Central Academy of Fine Arts, Beijing, China
Three Artists Group Exhibition, 798 Gallery, Beijing, China

Zhang Xinjun

1983 Born in Zhengzhou

2009 Graduated from the Central Academy of Fine Arts

Now living in Beijing

Group Exhibitions

- 2012 "I, Pencil", PIFO Gallery, Beijing, China
"Blind-Spots", Yang Gallery, Beijing, China
Chi Qun / Fang Liefeng / Zhang Xinjun, VART CENTER , Shanghai, China
"Anámñēsis", Mizuma & One Gallery, Beijing, China
- 2011 "Sauna", Vienna, Austria
Artist in residence, Vienna, Austria
"Echo: Minds - in - Hands", PIFO Gallery, Beijing, China
- 2010 "Yes and No / One is like the Other" - Spacial Strokes, blackbridge offspace, Beijing, China
- 2009 "Fly Away", Scola Art Center, Incheon
- 2008 CIGE - 32 Young Asian Artists' Solo Exhibitions, China International Gallery Guomao, Beijing, China

Wu Jian'an

1980 Born in Beijing, China

2002 Graduated from Beijing Broadcasting Institute, received B.A. degree

2005 Graduated from Central Academy of Fine Art, Beijing, received M.A. degree

Currently lives and works in Beijing

Solo Exhibitions

- 2011 "Seven - Layered Shell", Chambers Fine Art, Beijing, China
"Mountain Ranges", Hong Kong Convention and Exhibition Center, Hong Kong, China
- 2008 "The Heaven of Nine Levels", Chambers Fine Art, Beijing, China
- 2006 "Daydreams", Chambers Fine Art, New York, USA
- 2005 "Searching for Piyngxi (Shadow Play)", Oil Painting Department Gallery, Central Academy of Fine Arts, Beijing, China

Group Exhibitions

- 2011 "Mind in Landscape", the John F. Kennedy Center for the Performing Arts, Washington DC, USA
"1+1: Across the Strait" Four Regions Artistic Exchange Project, He Xiangning Art Museum, Shenzhen, China
"Start from the Horizon", Chinese Contemporary Sculpture Since 1978, Si Shang Museum, Beijing, China
"Print, Concept", Today Art Museum, Beijing, China
- 2010 "Modelling", CAFA Art Museum, Beijing, China
"River Flows East" - Landscapes of the Imagination, Lincoln, UK
"Beyond Mediations" - the 2nd Mediations Biennale, Zamek Culture Center, Poznan, Poland
"Sharism-Get It Louder 2010", San Li Tun SOHO, Beijing, China
"Post Traditions: Enlarge The Carve", Shanghai Duolun Museum of Modern Art, Shanghai, China
- 2009 "Live and Let Live: Creators of Tomorrow"-The 4th Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Fukuoka, Japan
"Always-As It Was", Tang Gallery, Bangkok, Thailand
- 2008 "Another Lonely Planet Revisited", Chambers Fine Art, Beijing, China
"A+A' 2008" The Third A+A, Duolun Museum of Modern Art, Shanghai, China
- 2007 "Net: Reimagining Space, Time and Culture", Chambers Fine Art, Beijing, China
"A+A' 2007" The Second A+A, Gallery of Central Academy of Fine Arts, Beijing;
Sichuan University Museum, Chengdu, Sichuan Chongqing Art Museum, Chongqing, China
- 2006 "Coming from Daily Life"-1st Academy Documentary of Experimental Art, Zhulou Art Space, Beijing, China
"New Folk Movement - The Reconstruct of Commonality Living", U Space, Beijing, China
"Painting and Handwork", PIFO Gallery, Beijing, China
- 2005 "Archaeology of the Future: the 2nd Triennial of Chinese Art", Nanjing Museum, Nanjing, China

Li Meng

1986 Born in Hebei, China

2008 Graduated from Central Academy of Fine Arts, Beijing, China

2010 Entered Experimental Art Department of CAFA

Group Exhibitions

- 2012 "I, Pencil", PIFO Gallery, Beijing, China
"WE!" Second Show, Creative Place, Beijing, China
"2nd Academy Documentary of Experimental Art - Harmonious Differences", Central Academy of Fine Arts, Beijing, China
- 2010 "WE!" First Show, Huantie Art Zone, Beijing, China
- 2008 "Academy Lights", Central Academy of Fine Arts, Beijing, China
"Infantization", Museum of Contemporary Art, Taipei, Taiwan
- 2007 "Infantization", Shanghai Art Museum, Shanghai, China
"Trust the Future", Beijing TS1 Contemporary Art Center Art Museum, Beijing
"Time", Central Academy of Fine Arts, Beijing, China
"All together; in unison", 798, Beijing, China
- 2006 First Academy Documentary of Experimental Art-Coming from Daily Life, Central Academy of Fine Arts, Beijing, China
The Students' Exhibition of the 6th Shanghai Biennale, Shanghai Sculpture Space, Shanghai, China

Meng Baishen

1980 Born in Liaoning

2006 Graduated from China Central Academy of Fine Arts

Solo Exhibitions

- 2009 Duo-solo exhibition "Reading and Not Reading" Meng Baishen and Zhang Zhenyu, Hanart TZ Gallery, Hong Kong

Group Exhibitions

- 2012 "New Direction", Modern Art Museum Of Moscow, Russia
"I , pencil", PIFO Gallery, Beijing, China
CYAP "Priming", National Exhibition Center, Beijing, China
Youth Art 100, YUE Art Museum, Beijing, China
- 2011 "XXX: Next 10 Years of Contemporary Art", Today Art Gallery, Beijing, China
- 2009 "Me: Chinese Artists' Mixed Media Art Exhibition", Schoeni Art Gallery, Hong Kong, China

Liu Wentao

- 1973 Born in Qingdao, Shandong Province
- 1997 Graduated with a BFA from Department of Printmaking,
Central Academy of Fine Arts Beijing
- 1997 Worked for Central Academy of Fine Arts Beijing
- 2000 Lectured at Pacific Northwest College of Art, Portland, USA
Worked for Foundation Pillar I Joan Miro a Mallorca, Spain
- 2000 Worked for University of Massachusetts, MA, USA
- 2005 Graduated with a MFA from Department of Fine Arts,
University of Massachusetts, USA
- 2006 Taught at position in Central Academy of Fine Arts, City Design School
Currently lives and works in Beijing

Solo Exhibitions

- 2011 "Liu Wen Tao | Boundary", white space beijing, Beijing , China
- 2009 "Liu Wen Tao | View", white space beijing, Beijing, China
Liu Wentao Art Works, PIFO Gallery, Beijing, China
- 2008 "Time and Writing", white space beijing, Beijing, China
- 2007 Liu Wentao Art Works, Yun Gallery, Beijing, China
- 2001 Liu Wentao Solo Show, QW Gallery, New York, USA

Group Exhibitions

- 2011 "I, Pencil", PIFO Gallery, Beijing, China
"DAS ICH IM ANDEREN", Mercator Foundation, Essen, Germany
- 2010 "The Corresponding Context" -Exchange Exhibition of China Contemporary Art,
Hua Xia Circle Space, Beijing, China
"Visual Structure", A4 Contemporary Arts Center, Chengdu, China
"Assimilating Antiquity": Depth in Space in Contemporary Abstract Chinese Painting: Yuan
Art museum, Beijing, China
- 2009 "Re-experimentation: a Reaffirmation of Enlightenment and Will"-Young Artist
Promotional Exhibition, 798 Originality Square-Metal Warehouse, Beijing, China
"Energy of Time", Chang Art, Beijing, China
"Where the Spirit Lives", PIFO Gallery, Beijing, China
The fourth A+A Exhibition, PIFO Gallery, Beijing, China
- 2008 "China Presses On", Staedtische Galerie Bietigheim, Bissingen, Germany
Chen Guangwu | Fang Lijun | Liu Wentao, Asian Art Museum, Berlin, Germany
The Third A+A Exhibition, PIFO Gallery, Beijing, Duolun Museum of Modern Art, Shanghai, China
- 2007 "Painting and Handwork", PIFO Gallery, Beijing, China
"Afternoon Tea", Yun Gallery, Beijing, China
- 2003 Chinese Contemporary Printmaking Exhibition, Gwangju, Korea
- 2002 "Eight Persons" Printmaking Exhibition, Red-Gate Gallery, Beijing, China
- 2000 Qingdao International Printmaking Exhibition, Qingdao Art Museum, Qingdao, China

本书特为“我，铅笔”展出版

2012年9月22日至2012年10月22日 / 偏锋新艺术空间

Published with the exhibition "I, Pencil"

September 22nd – October 22nd 2012 at PIFO Gallery

总监 / Director 王新友 / Wang Xinyou

策展 / Curators 蒋岳红 / Jiang Yuehong、焦雪雁 / Jiao Xueyan

设计 / Designer 范晶 / Fan Jing

翻译 / Translation 溪妮 / Sydney Estey-Dedell、温暖 / Wen Nuan

编辑 / Editor 焦雪雁 / Jiao Xueyan

PIFO

偏锋新艺术空间
PIFO GALLERY

偏锋新艺术空间 北京市朝阳区酒仙桥路 798 艺术区 2 号路 B-11

PIFO GALLERY

B-11, 798 Art Area, No.2 Jiuxianqiao Rd, Chaoyang District, Beijing, China

www.pifo.cn

E-mail: info@pifo.cn

Tel: 86 10 5978 9562

半岛维画廊 香港湾仔港湾道 1 号会展广场阁楼 Art One 16 及 16A 号

VA GALLERY No. 16 & 16A, Art One, M/F, Convention Plaza, 1 Harbour Road,

Wanchai, H.K.

www.va-gallery.com

E-mail: info@va-gallery.com

Tel: 852 2368 1068

Fax: 852 2368 3366

Published by PIFO GALLERY

© 2012 by PIFO GALLERY

本作品集所有图片及文字未经有关之版权所有人书面批准，一概不得以任何形式或方法转载或使用。偏锋新艺术空间保留所有版权。

All rights reserved. No part of book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying recording or by any information storage or retrieval system, without permission in writing from the publisher.

All works of art copyright PIFO Gallery.

